

**GUIDE**

TO

**CORRECT LANGUAGE.**

**C. H. BELL.**

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GUIDE  
TO  
CORRECT LANGUAGE.

A BOOK OF  
READY REFERENCE,  
IN THREE PARTS.

BY PROF. G. H. BELL,  
*Author of "Natural Method in English," "Chart on Punctuation," Etc.*

I.  
PRACTICAL GRAMMAR,

GIVING IN PLAIN LANGUAGE THE MOST ESSENTIAL GRAMMATICAL LAWS, WITH EXAMPLES SHOWING  
THE CORRECT AS WELL AS THE INCORRECT USE OF WORDS.

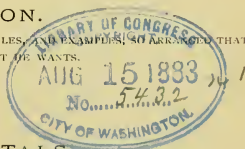
II.  
PUNCTUATION.

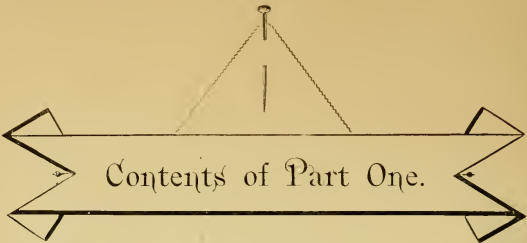
AN ENTIRELY NEW METHOD, EMBRACING INSTRUCTIONS, RULES, AND EXAMPLES, SO ARRANGED THAT  
ONE CAN INSTANTLY FIND WHAT HE WANTS.

III.  
USE OF CAPITALS

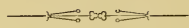
DEFINED BY A COMPLETE SET OF RULES, AND ILLUSTRATED BY EXAMPLES.

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1882.





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Part One,  
PRACTICAL GRAMMAR.



NOUNS.

**S**INCE we must have a name for everything of which we speak, it follows that names, or *nouns*, as they are called in grammar, form a very important part of language.

The name of anything, whether real or imaginary, is a *noun*. It may be the name of a material object, or it may be the name of an action or a quality.

A noun that denotes but *one* thing of its kind, is said to be in the *singular number*.

A noun that denotes two or more things of the same kind, is in the *plural number*.

#### FORMATION OF THE PLURAL.

In most cases the plural noun differs in form from the singular.

The plural number is generally formed by adding *s* to the singular; as,—

*Town, towns; river, rivers; mountain, mountains.*

**NOUNS ENDING IN S.**—Nouns ending in the sound of *s*, *z*, *sh*, *ch* soft, or *j*, add the syllable *es* to form the plural.

#### EXAMPLES.

Ending in the sound of *s*: *gas, gases; fox, foxes; conscience, consciences.*

Ending in the sound of *z*: *maze, mazes; adz, adzes; noise, noises.*

Ending in *sh*: *dish, dishes; wish, wishes; fish, fishes.*

Ending in *ch*: *watch, watches; torch, torches; witch, witches; church, churches.*

Ending in the sound of *j*: *cage, cages; barge, barges; forge, forges.*

**Remarks.**—From the examples just given, it will be seen that the rule does not require the word to end in the letter *s* or *z*, etc., but merely in the sound of that letter. *Fox* and *conscience* end in the sound of *s*; *maze* and *noise*, in the sound of *z*; and *cage* and *forge*, in the sound of *j*.

The final *e* of the singular noun, when silent, is dropped before adding the syllable *es*, as it is before *ed*, and other syllables beginning with a vowel.

**NOUNS ENDING IN Y.**—When a noun ends in *y*, its plural is formed by adding *s*, if the letter next to the *y* is *a*, *e*, *i*, *o*, or *u*. In other cases, the *y* is first changed to *i*, and then *es* is added.

EXAMPLES.

Where *s* forms the plural: *joy, joys; chimney, chimneys; moneys, moneys; day, days.*

Where *y* is changed to *i*: *lady, ladies; duty, duties; cherry, cherries; glory, glories.*

**Remark.**—The *es* added to nouns ending in *y* does not constitute a syllable.

**NOUNS ENDING IN O.**—A noun that ends in *o* forms its plural by adding *s* whenever the letter next to the *o* is *a*, *e*, *i*, *o*, or *u*. When any other letter immediately precedes the *o*, the plural is formed by adding *es*, but without increasing the number of syllables in the word. Nouns ending in *u* generally follow the same rule as nouns ending in *o*.

EXAMPLES.

Where *s* is added: *cameo, cameos; ratio, ratios; folio, folios.*

Where *es* is added: *cargo, cargoes; negro, negroes; gnu, gnues.*

**Remark.**—Foreign nouns, and nouns that have not been long used in our language (ending in *o*), form their plural by adding *s*.

**NOUNS ENDING IN F OR FE.**—Nouns ending in *f* or *fe*, except those given below, form their plural by adding *s*.

*Loaf, shelf, thief, leaf, sheaf, calf, half, beef, elf, wolf, self*, and (sometimes) *wharf*, form the plural by changing *f* to *v* and adding *es*.

*Knife, wife*, and *life*, form the plural by changing *f* to *v* and adding *s*.

**LETTERS, SIGNS, AND FIGURES.**—Letters, signs, and figures form their plural by adding the apostrophe and *s*.

EXAMPLES.

1. Dot your *i*'s and cross your *t*'s.
2. Your *o*'s and *+*'s are neatly made.



## SPECIAL CASES.

1. Some nouns do not form their plural according to any rule ; as,—

*Man, men; foot, feet; ox, oxen; mouse, mice.*

2. Some nouns have no plural; as,—

*Gold, silver, rye, clay, vinegar.*

3. Some nouns have no singular; as,—

*Annals, ashes, clothes, riches.*

4. Some nouns have the same form in both numbers; that is, whether singular or plural in meaning ; as,—

*Sheep, deer, swine, species, series.*

5. Nouns are sometimes plural in meaning, although singular in form ; as,—

*Fish, yoke, pair, dozen, cannon.*

6. Some nouns have two plurals with different meanings ; as,—

*Penny, pence or pennies; brother, brothers or brethren.*

7. Most compound words form their plurals by changing only that part which is described by the rest ; as,—

*Cherry-tree, cherry-trees; brother-in-law, brothers-in-law; saw-tooth, saw-teeth; hanger on, hangers-on; pail-ful, pail-fuls; court-martial, courts-martial.*

8. In some compound words the two nouns are so nearly equal in importance that both are changed in forming the plural ; as,—

*Man-servant, men-servants; woman servant, women-servants; knight-templar, knights-templars.*

9. When a name and a title are united to form a proper noun, the one which is meant to convey the leading thought is the one to be changed in forming the plural.

## EXAMPLES.

*Dr. Hoyt; the two Dr. Hoyts, or the Doctors J. and L. P. Hoyt.*

*Miss Latham; the two Miss Lathams, or the Misses Ellen and Jane Latham.*

*M<sup>s</sup>. Chatterton; the Mrs. Chattertons.*

*Miss Brown; the Misses Brown, and sometimes, the Miss Browns.*

10. The following nouns ending in *o* after a consonant, on account of their **foreign origin**, commonly have their plural made by the addition of **s** only:—

*Albino, fresco, memento, proviso, canto, halo, octavo, quarto, duodecimo, lasso, piano, sirocco, solo, stilletto, tyro, zero.*

11. Foreign nouns sometimes retain their foreign plurals; as,—

*Antithesis, antitheses, analysis, analyses, fungus, fungi; bandit, banditti; genus, genera; terminus, termini, proboscis, proboscides.*

NOTE.—For more complete instruction in number, see "*Natural Method in English*," pages 12–25.

## PRONOUNS.

A pronoun is a word that takes the place of a noun.

In the first example below, the pronouns *he*, *his*, and *him* take the place of the noun *David*. If they were not used, the noun would have to be repeated five times. In the second example, *I* takes the place of the speaker's name; and *you* stands for the name of the person addressed.

### EXAMPLES.

1. David was a great king; *he* subdued all *his* enemies; *his* fame was spread abroad; nations feared *him*, and kings bowed to *him*.
2. *I* believe that *you* are sincere.

**PERSON.**—Nouns and Pronouns that represent the *speaker* are said to be in the *first* person; those that represent the *person spoken to*, are in the *second* person; and those that represent a *person or thing spoken of*, are in the *third* person.

Nouns have no way of showing their person, except by their place in the sentence.

The **pronouns** of the **first person** are *I*, *my* or *mine*, and *me*, in the singular number; and *we*, *our* or *ours*, and *us*, in the plural.

The **pronouns** of the **second person** are *you*, and *your* or *yours*. They are alike in both numbers.

The **pronouns** of the **third person** are *he*, *she*, *it*, *his*, *her* or *hers*, and *him*, in the singular number; and *they*, *their* or *theirs*, and *them*, in the plural.

*Who, whose, whom, and that* may be in any person, and in either number. *Which* and *what* should always be used in the third person, and may be either singular or plural.

**GENDER.**—Nouns or pronouns that represent males are in the **Masculine Gender**; those that represent females are in the **Feminine Gender**, and those that represent objects that have so no sex are in the **Neuter Gender**.

The pronouns of the first and second persons are applied to **both sexes** alike; while those of the third person plural number, apply to **both persons and things**, without regard to sex. Of the pronouns of the third person, singular number, **he** is masculine, **she** is feminine, and **it** is neuter.

### LAWS OF AGREEMENT.

1. Since a pronoun takes the place of a noun, it represents the same person or thing that the noun does, and so must be of the **same person, number, and gender**, as the noun for which it stands.

#### CORRECT USE.

1. The *stars* of heaven shine in **their** beauty.
2. If any *one* of the passengers has not paid **his** fare, let **him** call at the captain's office.
3. Every true *teacher* knows **his** own faults.

#### INCORRECT USE.

1. She acts like *one* who has lost **their** reason.
2. A *person* can content **themselves** on small means.
3. The *tree-tops* faintly rustle **its** leaves.
4. If any *member* of the congregation wishes to speak with me, **they** will please come forward.

2. When a pronoun represents two or more singular nouns, it must be in the **plural number** if the nouns are taken together; as,—

*Jane* and *Martha* will not go; for **they** were not invited.

But if the nouns are to be regarded separately, the pronoun must be in the **singular number**; as,—

Every *brook* and *river* shall be turned out of **its** place.

## CORRECT USE.

1. The *waves* and the *wind* **their** work have done.
2. Every *plant* and *flower* teaches **its** own lesson.
3. If you see an *error* or a *fault* in my conduct, remind me of **it**.

## INCORRECT USE.

1. Both *John* and *James* learned **his** lesson.
2. The *oak* and *elm* cast **its** refreshing shade.
3. Every *flower* in the meadows, and every *leaf* on the tree-tops, turned **their** bright faces to the sun.

**FORMS (OR CASES) OF THE PRONOUN.**—Most pronouns have three forms in each number,—the **Subjective** (*Nominative*) **Form**, the **Possessive**, and the **Objective**.

The forms of those pronouns which are most commonly used, are given below.

<i>Subjective Form.</i>	<i>Possessive Form.</i>	<i>Objective Form.</i>
I,	my or mine,	me.
We,	our or ours,	us.
He,	his,	him.
She,	her or hers,	her.
It,	its,	it.
They,	their or theirs,	them.
Who,	whose,	whom.

The **noun** has but **two forms**; the *subjective* and the *possessive*.

<i>Subjective Form.</i>	<i>Possessive Form.</i>	<i>Objective Form.</i>
Man,	man's,	man.
Men,	men's,	men.
Woman,	woman's,	woman.
Women,	women's,	women.
Lady,	lady's,	lady.
Ladies,	ladies',	ladies.
Nancy,	Nancy's,	Nancy.

**THE POSSESSIVE SIGN.**—The **possessive form** of the noun, as may be seen from the table above, is made from the **Subjective** by adding what is called the **Possessive Sign**. This sign is the apostrophe and **s** ('s); or, in some cases, the apostrophe alone. The apostrophe alone is added to all plural nouns that end in the letter **s**. All singular nouns, and all plural nouns that do not end in **s**, take both the apostrophe and **s**, as the possessive sign.

## USES OF THESE FORMS.

**THE SUBJECTIVE FORM.**—The Subjective Form (*Nominative Case*) should be used,—

1. As the **subject** of a sentence or clause ; as,—

**Henry** writes well. **He** improves. **I** fell. **She** sings. **They** love music. **Who** believes it? **We** were lost, but **they** found their way to a settlement.

2. In the **predicate** after some form of the verb "To be"; such as, *is, am, are, was, were, shall be, may be, have been, or had been* ; as,—

It is **I**. Was it **he**, or was it his brother? Did you think it was **she**? It was **they**, and not **we**, who were in fault. If it had been **he**, I should not have escaped.

**THE POSSESSIVE FORM.**—The Possessive Form should be used to denote *possession or ownership, authorship, origin, kindred, etc.* ; as,—

**John's** kite. **Joseph's** horse. **Milton's** poems. The **sun's** rays. **Mary's** uncle. **Your** song. **My** faults.

**THE OBJECTIVE FORM.**—The Objective Form should be used,—

1. As the **object** of a **transitive verb** or *participle* ; as,—

I see **him**. They fear **us**. Leaving **us** on the beach, he plunged into the forest. The teacher reproved Frank and **me**.

2. As the **object** of a **preposition** ; as,—

Come to **me**. He died for **us**. The blame rests on **them**. He works with John and **me**.

3. As the **subject** of an **infinitive** that comes after a transitive verb or a preposition ; as,—

I knew **him** to be honest. They waited for **me** to come. The captain ordered **us** to fire. It was hard for **them** to go.

4. **After an infinitive** that is used like those above ; as,—

I knew it to be **him**.

## INCORRECT USE.

1. Mother thought it was **him** ; but it was May and **me** who did it.
2. She called Ruth or **I**, but it was **him** who answered.
3. They asked my sister and **I** to come early.
4. They supposed it to be Nathan and **I**, but found it to be the missionary, and **he** who sails with him.

## ADJECTIVES AND ADVERBS.

### COMPARISON.

When two things are to be compared with respect to a quality, the adjective which denotes that quality has the syllable **er** added to it ; or, if it is a long word, it may have **more** or **less** placed before it.

#### EXAMPLES.

1. The Himalayas are *higher* than the Andes.
2. He was **more** *honorable* than his enemies. He was **less** *venturesome* than his companions.

The adverb has the same changes when it is used in comparing two *actions* ; as,—

Ellen writes **better** than her sister. He advances **more** *rapidly* than his classmates. He forgot **less** *rapidly* than he forgave.

**FORM OF THE ADVERB.**—Many adverbs are derived from qualifying adjectives, and are formed by adding *ly* to the adjective ; as,—

*Bad, badly; wise, wisely; stout, stoutly.*

Some adverbs, however, are spelled the same as their kindred adjectives ; as,—

*Fast, well, right, low.*

Some are used in both forms ; as,—

*Hard or hardly, quick or quickly, high or highly, loud or loudly.*

**ADVERB NEVER IN PREDICATE.**—The Adjective and *not the Adverb* should be used in the predicate.

#### EXAMPLES.

1. The rose smells **sweet**, not *sweetly*.
2. I feel **sad**, not *sadly*.
3. The world looks **old** and **grim**.
4. The leaves turn **brown** in autumn.
5. At once his eye grew **wild**.

**Remark.**—The adjective in the predicate generally comes after some form of the verb "To be" ; but sometimes, as in the examples above, it follows a verb that expresses action. In such cases, the adjective denotes some quality of the subject that is acquired or discovered through the action denoted by the verb, or it denotes some condition of the subject that is closely associated with the action or state denoted by the verb.

## VERBS.

A verb affirms, or predicates, something of the subject.

### TENSES OF THE VERB.

The **Present Tense** of a verb denotes present time, the **Past Tense** denotes past time, and the **Future Tense** denotes future time; as,—

PRESENT, I go. PAST, I went. FUTURE, I shall go.

The **Perfect Tenses** represent an action as being in a completed state.

The **Present Perfect Tense** represents action as completed at the time of speaking; as,—

I have written.

The **Past Perfect Tense** represents an action as completed, finished, in the past; as,—

I had written.

The **Future Perfect Tense** predicts that an action will be completed in the future; as,—

I shall have written.

**PRINCIPAL PARTS.**—In some of the tenses, as seen above, the verb consists of a *single word*, while in others it consists of *two* or *three words*.

Now in making up these tenses there are certain indispensable forms of the verb, called its **Principal Parts**. These are the **present tense**, the **past tense**, and what is called the **past participle**.

**THE PAST PARTICIPLE.**—The Past Participle is used to show that something is finished,—that an action is completed, or that some existence or state has come to an end. It is never used alone as a predicate, but is placed after *have* in forming the perfect tenses, and after *having* or *having been* in forming the perfect participles.

**REGULAR VERBS.**—Regular Verbs have their past tense and past participle just alike; for these parts are both formed by adding **ed** to the present tense.



The past tense and the past participle of an **Irregular Verb** are generally *different*, and hence it is necessary to be careful to use each in its proper place.

**Note.**—The past tense and the past participle must be determined from the table of irregular verbs.

### LAWS FOR TENSE FORMS.

1. *The Past Participle should never be used alone as a predicate.*

#### CORRECT USE.

1. Thou hast **brought** comfort to our dwelling.
2. The young birds have **flown** away.
3. She has **written** her composition.

#### INCORRECT USE.

1. I **seen** her when she **come** into the room.
2. He **run** all the way to school yesterday.
3. We **come** across the ocean last year.
4. He **done** his work well.
5. He **eat** his dinner too fast.

2. *The Past Participle, and not the past tense, should be used after had, have, has, or having.*

#### CORRECT USE.

1. She had **lain** since noontide in a breathless silence.
2. I have **broken** my pencil.
3. I have **seen** him to-day.
4. The summer corn has **waved** over those fields.

#### INCORRECT USE.

1. The wind had **blew** all day.
2. I have **broke** my pencil.
3. We have **saw** that man before.
4. We have **ran** all the way.
5. They have **flew** away.
6. He had **took** refuge in a cave.
7. He will have **wrote** the letter before James will have **went**.

**PROGRESSIVE AND PASSIVE FORMS.**—Besides the *common form* of tenses, already described, there are *two other forms*; the **Progressive** and the **Passive**.

The **Progressive Form** represents an action as *progressing*, or *continuing* at the time referred to; the **Passive Form** represents an action as *being received by the subject*.



The **progressive form** is made by annexing the **Present Active Participle**—the participle that ends in *ing*—to the different tenses of the verb “**To be**”; and the **passive form** is made in the same way, except that the **Passive Participle** is added instead of the *present active*.

*Ex.*—Helen *was writing* the letter. The letter *was written* by Helen.

### PERSON AND NUMBER OF THE VERB.

When the subject of a verb is in the *third person, singular number*, it generally requires *s* to be added to the verb in the present tense; as,—

I row. We row. You row. They row. He row**S**. She row**S**.  
It row**S**.

In the **Present Perfect Tense**, **HAVE** is changed to **HAS**, when the *subject* is in the *third person, singular number*.

*Ex.*—I **have** spoken. She **has** spoken.

In the **other tenses**, the verb *does not change its form* on account of the person and number of its subject.

The verb “**To be**,” however, requires some other changes, as may be seen from the examples below.

#### PRESENT TENSE.

<i>Sing. Num.</i>	<i>Plural Num.</i>
1st Person, I <b>am</b> ,	We are,
2d “ You are	You are,
3d “ He <b>is</b> ,	They are.

#### PAST TENSE.

1st Person, I <b>was</b> ,	We were,
2d “ You were,	You were,
3d “ He <b>was</b> ,	They were.

When *may, can, must, might, could, would, should, shall or will*, constitute a part of the verb, the verb does not change its form for the person and number of its subject.

In the **Possessive and Passive Forms** the change is made in the verb “**To be**,” and is the same that is required when that verb is used alone.

#### INCORRECT USE.

1. Lincoln and Garfield **holds** a high place in the country's esteem.
2. The settlements in the mountain-district **has** been attacked.
3. The soldiers of the 7th Ohio regiment **was** paid off.

## LIST OF IRREGULAR VERBS.

When more forms than one are given for the past tense or past participle, that which stands first is to be preferred.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
Abide	abode	abode
Am or be	was	been
Awake	awoke, awakened	awaked
{ Bear (to bring forth)	bore	born
{ Bear (to sustain)	bore	borne
Beat	beat	beaten, beat
Begin	began	begun
Bend, <i>un-</i>	bent, bended	bent
Bereave	bereft, bereaved	bereft, bereaved
Beseech	besought	besought
Bet	bet, betted	bet, betted
Bid	bid, bade	bidden, bid
Bind, <i>un-, re-</i>	bound	bound
Bite	bit	bitten, bit
Bleed	bled	bled
Blow	blew	blown
Break	broke	broken
Breed	bred	bred
Bring	brought	brought
Build, <i>re-, up-</i>	built, builded	built, builded
Burn	burned, burnt	burned, burnt
Burst	burst	burst
Buy	bought	bought
Can	could	—
Cast	cast	cast
Catch	caught	caught
Chide	chid	chidden, chid
Choose	chose	chosen
{ Cleave (to adhere)	cleaved	cleaved
{ Cleave (to split)	cleft	cleft, cleaved
Cling	clung	clung
Clothe	clothed, clad	clothed, clad
Come, <i>be-, over-</i>	came	come
Cost	cost	cost
Creep	crept	crept
Crow	crew, crowed	crowed
Cut	cut	cut

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
Dare (to venture)	durst, dared	dared
Deal	dealt, dealed	dealt, dealed
Dig	dug, digged	dug, digged
Do, <i>un-, mis-, over-</i>	did	done
Draw, <i>with-</i>	drew	drawn
Dream	dreamed, dreamt	dreamed, dreamt
Drink	drank	drunk, drank
Drive	drove	driven
Dwell	dwelt, dwelled	dwelt, dwelled
Eat	ate	eaten
Fall, <i>be-</i>	fell	fallen
Feed	fed	fed
Feel	felt	felt
Fight	fought	fought
Find	found	found
Flee	fled	fled
Fling	flung	flung
Fly	flew	flown
Forbear	forbore	forborne
Forbid	forbade	forbidden
Forsake	forsook	forsaken
Freeze	froze	frozen
Freight	freighted	fraught, freighted
Get, <i>be-, for-</i>	got	got, gotten
Gild	gilded, gilt	gilded, gilt
Gird, <i>be-, un-, en-</i>	girded, girt	girded, girt
Give, <i>for-, mis-</i>	gave	given
Go, <i>fore-, under-</i>	went	gone
Grave, <i>en-</i>	graved	graven, graved
Grind	ground	ground
Grow	grew	grown
Hang*	hung	hung
Have	had	had
Hear, <i>over-</i>	heard	heard
Heave	heaved, hove	heaved, hoven
Hew	hewed	hewn, hewed
Hide	hid	hidden, hid
Hit	hit	hit
Hold, <i>be-, with-, up-</i>	held	held, holden
Hurt	hurt	hurt
Keep	kept	kept
Kneel	knelt, kneeled	knelt, kneeled
Knit	knit, knitted	knit, knitted
Know, <i>fore-</i>	knew	known
Lade (to load)	laded	laden
Lay (to place), <i>in-</i>	laid	laid
Lead, <i>mis-</i>	led	led

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\**Hang*, to take away life by hanging, is regular.

<i>Present Ten.e.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
Leave	left	left
Lend	lent	lent
Let	let	let
Lie (to recline)	lay	lain
Light	lighted, lit	lighted, lit
Load, <i>un-, over-</i>	loaded	loaded, laden
Lose	lost	lost
Make	made	made
May	might	—
Mean	meant	meant
Meet	met	met
Mow	mowed	mown, mowed
Must	—	—
Ought	—	—
Pay, <i>re-</i>	paid	paid
Pen (to inclose)	penned, pent	penned, pent
Put	put	put
Quit	quit, quitted	quit, quitted
—	quoth	—
Read	read	read
Rend	rent	rent
Rid	rid	rid
Ride	rode	rode, ridden
Ring	rang, rung	rung
Rise, <i>a-</i>	rose	risen
Rive	rived	riven, rived
Run, <i>out-</i>	ran	run
Saw	sawed	sawn, sawed
Say, <i>un-, gain-</i>	said	said
See, <i>fore-</i>	saw	seen
Seek	sought	sought
Seethe	seethed	seethed, sodden
Sell	sold	sold
Send	sent	sent
Set, <i>be-</i>	set	set
Sit (to rest)	sat	sat
Shake	shook	shaken
Shall	should	—
Shape, <i>mis-</i>	shaped	shaped, shaper
Shave	shaved	shaved, shaven
Shear	sheared	shorn, sheared
Shed	shed	shed
Shine	shone, shined	shone, shined
Shoe	shod	shod
Shoot, <i>over-</i>	shot	shot
Show	showed	shown, showed
Shred	shred	shred
Shrink	shrunk, shrank	shrunk, shrunken
Shut	shut	shut

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
Sing	sang, sung	sung
Sink	sunk, sank	sunk
Slay	slew	slain
Sleep	slept	slept
Slide	slid	slidden, slid
Sling	slung	slung
Slink	slunk	slunk
Slit	slit	slit, slitted
Smite	smote	smitten
Sow (to scatter)	sowed	sown, sowed
Speak, <i>be-</i>	spoke	spoken
Speed	sped	sped
Spell, <i>mis-</i>	spelled, spelt	spelled, spelt
Spend, <i>mis-</i>	spent	spent
Spill	spilt, spilled	spilt, spilled
Spin	spun	spun
Spit*	spit	spit
Split,	split	split
Spread, <i>over-, be-</i>	spread	spread
Spring	sprang, sprung	sprung
Stand, <i>with-, under-</i>	stood	stood
Stave	staved, stove	staved, stove
Stay	staid, stayed	staid, stayed
Steal	stole	stolen
Stick	stuck	stuck
Sting	stung	stung
Stride, <i>be-</i>	strode, strid	stridden, strid
Strike	struck	struck, stricken
String	strung	strung
Strive	strove	striven
Strow <i>or</i> strew, <i>be-</i>	strowed <i>or</i> strewed	{ strown, strowed strown, strowed
Swear, <i>for-</i>	swore	sworn
Sweat	sweat, sweated	sweat, sweated
Sweep	swept	swept
Swell	swelled	swollen, swelled
Swim	swam	swum
Swing [re-, over-	swung	swung
Take, <i>mis-, under-, be-,</i>	took	taken
Teach, <i>un-, mis-</i>	taught	taught
Tear	tore	torn
Tell, <i>fore-</i>	told	told
Think, <i>be-</i>	thought	thought
Thrive	throve, thrived	thriven, thrived
Throw, <i>over</i>	threw	thrown
Thrust	thrust	thrust
Tread, <i>re-</i>	trod	trodden, trod

\*Spit, to put on a spit, is regular.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
Wax	waxed	waxed, waxen
Wear	wore	worn
Weave, <i>un-</i>	wove	woven
Weep	wept	wept
Wet	wet, wetted	wet, wetted
Whet	whetted, whet	whetted, whet
Will	would	—
Win	won	won
Wind, <i>un-</i>	wound	wound
Work	worked, wrought	worked, wrought
Wot	wist	—
Wring	wrung	wrung
Write	wrote	written

## CONJUNCTIONS.

Conjunctions are said to *join* the parts of language ; but they do this by showing *certain relations* between the parts.

### COÖRDINATE TERMS.

(a) The words **and**, **or**, **nor**, **but**, and **yet**, must be used to join words, phrases, or clauses that are of *equal rank*, and *alike related* to some other word. Any one of these conjunctions may join,—

1. Two or more subjects of the same verb.
2. Two or more verbs that have one and the same subject.
3. Two or more objects of the same verb, or of the same preposition.
4. Two or more adjectives, adjective phrases, or adjective clauses, that limit the same word.
5. Two or more adverbial elements of the same kind, when they limit the same word.
6. Two or more principal clauses in the same sentence.
7. Two sentences or paragraphs, when the second is a continuation of the theme treated of in the first.

### TERMS NOT TO BE COÖRDINATELY JOINED.

(b) These words should *not* be used to join elements of *different rank*; such as principal clauses and limiting clauses, predicate verbs and participles or infinitives, etc.

They should *not* join elements of *different character*; such as adverbs and adjectives, objects and adverbs, participles and adverbs, limiting adjectives and qualifying adjectives.

They *may*, however, join an adjective word and an adjective phrase, an adverb and an adverbial phrase, or a qualifying adjective and a participle; for these are alike in character, though not in form.

### SPECIAL SIGNIFICATION.

Although the conjunctions above noticed are alike in showing equality of rank, and similarity in character and relation, they each have a special signification, and should not be used carelessly.

**And** should be used when we would show that the coördinate parts are to be *taken together*;

**Or**,—when we would show that they are to be *taken separately*;

**Nor**,—when we wish to avoid the *repetition* of a *negative word* (*nor* is equivalent to *and not*);

**But**,—when we would show that what is to follow *is opposed* to what has gone before;

**Yet**,—when we would show that what is to follow is something that would be *unexpected* from what has gone before.

## GENERAL HINTS AND CAUTIONS.

**COLLECTIVE NOUNS.**—A Collective Noun is one that names a collection of objects.

(a) The **verb** or the **pronoun** which follows a Collective Noun should be in the **plural number**, whenever the objects which make up the collection are to be **considered separately**; as,—

The *committee* **were** not agreed among **themselves**.

(b) The **verb** or the **pronoun** which follows a Collective Noun should be in the **singular number**, whenever the entire collection is to be **considered as a unit**; as,—

A *committee* **was** appointed, but no report has been received from **it**.



**MASCULINE PRONOUN PREFERRED.**—A noun that does not distinguish sex should be represented by a pronoun in the masculine gender.

Ex.—Every teacher has need to care for **his** health.

**Remark.**—To say that *Neither James nor Helen have learned their lesson*, would be incorrect; for *have* is plural, and has two subjects in the third, singular, taken separately. To say that *Neither James nor Helen has learned their lesson*, would be right if they both had the same lesson; otherwise it would be wrong. "*Neither James nor Helen has learned his or her lesson*," would be both incorrect and inelegant. If their lessons are different, it would be better to make two clauses, and say, "*James has not learned his lesson, neither has Helen learned hers*."

**POSITION OF THE RELATIVE PRONOUN.**—The Relative Pronoun should generally be placed immediately after its antecedent; but when **which** is used as the object of a preposition, it is better to place the preposition before the pronoun; as,—

"The place *to which* we had come," instead of "The place *which* we had come *to*."

**AMBIGUOUS USE OF THE PRONOUN.**—Be careful not to use the pronoun in such a way as to leave a doubt as to what noun it is meant to represent.

Ex.—"The lad cannot leave his father: for if he should leave his father, **his father** would die;" not, "If he should leave his father, **he** would die."

**ARRANGEMENT OF PRONOUNS.**—In arranging nouns or pronouns of different persons, a pronoun of the second person should be placed before one of the first or third; as,—

*You*, and *he*, and *I*.

**APPLICATION TO PERSONS AND THINGS.**—The pronoun **who** should be used with reference to persons and superior beings only. **Which** and **what** should never be used to represent persons. **That** may represent either persons or things.

**PRONOUNS DO NOT TAKE THE POSSESSIVE SIGN.**—Never use the apostrophe with such pronouns as **yours**, **ours**, *etc.*

**OBJECT OF PREPOSITION NOT TO BE MISTAKEN FOR SUBJECT.**—Be careful not to mistake the object of a preposition for the subject of a verb that immediately follows it.

Ex.—"The captain with all his officers **was invited**," not "**were invited**."



**THE VERBS SIT, LIE, ETC.**—The verbs *sit*, *lie*, and *rise*, are intransitive in all their tenses, and should not be used when an object is required; while *set*, *lay*, and *raise* are transitive, and should not be used without an object.

**EACH OTHER, ONE ANOTHER.**—The expression *each other* should be used with reference to *two things* only; *one another* with reference to *more than two*.

**DOUBLE SUPERLATIVES.**—Avoid the use of double superlatives; Say—

*“That was the unkindest cut of all;”* not, *“the most unkindest cut.”*

**COMPLEX NAMES.**—(a) When a **complex** or a **compound name** is put in the **possessive case**, the possessive sign is added to the last word of the group; as,—

Edward **Everett’s** best oration; The **Duke of Normandy’s** castle.

(b) When the **terms of a series** indicate common possession, the possessive sign is annexed to the last term only; as,—

**Gilbert, Hendrick, and Richardson’s** Furnishing House.

**PLURAL POSSESSIVE.**—Do not give a noun the plural form, simply because it is immediately preceded by a plural possessive. Say—

“They gave their **verdict**,” not “**verdicts**.” “We should all stand by our **post** of duty”, not “**posts**.”

**TWO NEGATIVES.**—Do not use two negative words in one clause, unless an affirmative meaning is intended.

“**Never** bear malice to **no** man,” means *bear malice to some man.* “*Bear no malice to any man,*” gives the probable meaning.



SYNOPSIS OF THE  
 PARTS OF SPEECH  
 AND THE CHIEF RULES FOR THEIR USE.

SUBSTANTIVES.

A **substantive** is,—

1. A noun; or a letter, sign, or figure, used to represent its own name.
2. A word, phrase, or clause, used in the office of a noun.

NOUNS.

Names, of every kind, are called **nouns**.

A **common noun** names any one of a class.

A **proper noun** distinguishes some particular individual of a class.

A **collective noun** names a collection of objects.

An **abstract noun** names a quality.

A **verbal noun** is a participle or an infinitive used to name action, being, or state.

PRONOUNS.

**Pronouns** take the place of nouns, by alluding to persons or things previously named, to the speaker, or to one or more persons spoken to.

A **personal pronoun** shows its person by its form.

A **relative pronoun** shows the relation of its clause to the word represented by the pronoun.

An **interrogative pronoun** is used in asking a question.

A substantive is said to be in the **first person**, when it represents the speaker; in the **second person**, when it represents the person spoken to; in the **third person**, when it represents a person or thing spoken of;—

In the **singular number**, when it means but one; and in the **plural number**, when it means more than one;—

In the **masculine gender**, when it denotes a male; in the **feminine gender**, when it denotes a female; and in the **neuter gender**, when it denotes an object that has no sex.

A **pronoun must agree** with its antecedent in person, number, and gender.

A **collective noun**, as **antecedent**, must be represented by a pronoun in the singular number, when the entire collection is taken together as a unit; but when reference is had to the individuals that make up the collection, the pronoun must be in the plural number.

When a pronoun represents **two or more antecedents** taken conjointly, it must agree with them in the plural number; but when its antecedents are taken separately, the pronoun must agree with the one next to it.

A noun or a pronoun should be put—

In the **nominative case**,—

- When it is the subject of a sentence or clause.
- When used in predicate with the copula.
- When in apposition with any word in the nominative case.
- When independent by address; by exclamation; with a participle or an adjective; or by pleonasm.
- When used after a copulative verb as an attribute of the subject.
- When used after the participle of the copula in a verbal noun.

In the **possessive case**,—

To denote ownership; kindred; authorship; origin; fitness; time, weight, measure; etc.

When in apposition with any word in the possessive case.

When subject of an abridged clause, and followed by the participle of the copula.

In the **objective case**,—

- When it is object of a verb or a participle.
- When object of a preposition.
- When in apposition with any word in the objective case.
- When it is subject of an infinitive in an abridged clause that is object of a verb or a preposition.
- When it is attribute of an object after a copulative verb.
- When it is used after a passive copulative verb whose indirect object is made its subject.

## VERBS.

A true **verb** denotes action, being, or state, and predicates it.

A **regular verb** forms its past tense and past participle by adding *ed* to its present indicative; while an **irregular verb** forms its past tense and past participle in some other way. **Redundant verbs** have both a regular and an irregular form. **Defective verbs** lack some of the principal parts, and so cannot be used in all the tenses.

A **transitive verb** represents an action as being received by something. The **active voice** represents the subject as acting; the **passive voice** represents the subject as being acted upon.

An **intransitive verb** does not represent its action as being received by anything. It sometimes predicates existence or state.

The **copula** predicates the existence of some quality or state denoted by an adjective or a noun that follows it.

A **copulative verb** predicates not only the act, being, or state denoted by itself, but it also does the work of a copula in predicating the action, quality, or state denoted by some other word.

## MODES AND TENSES.

**Mode** is the manner in which the verb predicates.

The **indicative mode** represents the act, being, or state as actually existing or occurring.

The **potential mode** predicates the power, necessity, duty, etc., of its subject to act, to exist, or to be in a certain state.

The **imperative mode** commands, exhorts, or entreats.

The **infinitive mode** (so called) has no power to predicate, and consequently has no person and number.

The **subjunctive mode** is used to express what is doubtful, contingent, or merely supposed.

**Tenses** relate to time, or to time and state.

The indicative mode has six tenses; the potential, four; the imperative, one; and the infinitive and subjunctive, each two.

The **simple-tenses**—past, present, future—are used to denote the time indicated by their respective names.

The **perfect tenses**, as their names denote, represent action as completed,—the present perfect, at the time of speaking; the past perfect, at some point of time in the past; and the future perfect, at some point of time in the future.

## PERSON AND NUMBER.

The **person and number** of a verb is the inflection [*change of form*] required by the person and number of its subject.

When the **subject of a verb** is a collective noun in the singular number, the verb must be in the plural number if the individuals composing the collection are regarded separately; but if the whole collection is taken as a unit, the verb must be in the singular number.

Whenever a verb has **two or more subjects** taken together, it must be in the plural number; but if the subjects are taken separately, the verb must agree with the one next to it.

## PARTICIPLES

**Participles** assume action, being, or state, but have no power to predicate. They are sometimes classed among verbs, because they are derived from verbs, and retain much of the nature of the verb. In their use, however, they are like adjectives, being employed to limit nouns and pronouns.

When a participle is used to name an act, being, or state, it is called a **participial noun**.

A **present participle** represents its action as present at the time denoted by the predicate of its clause.

A **past participle** represents its action as past at the time denoted by the predicate of its clause.

A **perfect participle** represents its action as completed at the time denoted by the predicate of its clause.

The present participle has two forms,—the active and the passive. The past participle sometimes has an active meaning and sometimes a passive, but its form is always the same as that of the present passive.

The perfect participle has three forms,—the **common**, the **progressive**, and the **passive**. Each of these forms *assumes* just what a perfect tense of that form would *predicate*.

The **infinitive** is like the participle in being derived from a verb without having the power of predication; but differs from it in its form and in some of its uses.

### HOW FORMED, AND HOW USED.

The **Present Active Participle** is formed by adding *ing* to the *present infinitive* without *to*. It is used to denote progressive action, and forms the basis of all the tenses of the Progressive Form, and the basis of the Perfect Progressive Participle.

The **Present Passive** and the **Past Participle** are alike in form. For regular verbs, they are the same as the past tense; for irregular verbs, they must be found in the table.

The **Passive Participle** forms the basis of all tenses in the Passive Voice, and is the basis of the Perfect Passive Participle. The **Past Participle** forms the basis of all the perfect tenses of the Common Form, and is the basis of the Perfect Active Participle.

The **Perfect Participle** in the Common Form, is the *past participle* with "having" before it as auxiliary; in the Possessive Form, it is the *present active participle* with "having been" as auxiliary; in the Passive Form it is the *passive participle* preceded by "having been."

## MODIFIERS.

**Modifiers** are words used to introduce some circumstance of quality, condition, time, place, manner, purpose, or cause, or in some other way to restrict or extend the application of words.

### ADJECTIVES.

A **qualifying adjective** is added to a noun or a pronoun to assume quality or condition.

A **limiting adjective** is added to a noun or a pronoun to restrict its application in some other way than by denoting quality, condition, or kind.

The so-called **pronominal adjectives** are used to limit a noun understood, and are supposed to represent that noun.

**Interrogative adjectives** are used in asking questions.

### ADVERBS.

An **adverb** is added to a verb, a participle, an adjective, or an abverb, to tell *when, where, how, why, how long, how far, or how much.*

A **relative adverb**, like a relative pronoun, shows the relation of its clause to the word which the clause limits.

A **conjunctive adverb** is one that has, to some degree, the nature of a conjunction.

**Interrogative adverbs** are used in asking questions.

A **modal adverb** modifies the manner of assertion, and not the action of the predicate.

Both adjectives and adverbs have a **comparative** and a **superlative form** for the purpose of denoting comparison.

## RELATION WORDS.

### PREPOSITIONS.

A **preposition** introduces a phrase, and shows the relation between the word which the phrase limits and the substantive which forms the essential element of the phrase.

The relative pronoun and the relative abverb are both relation words, but have already been defined.

The copula, also, is a relation word, showing the relation between the subject and whatever is predicated of it.

### CONJUNCTIONS.

A **coördinate conjunction** is put between coördinate elements to show that they are equal in rank, and if they are dependent, that they are alike related to the word which they limit.

A **subordinate conjunction** introduces a clause, shows it to be subordinate in rank, and generally indicates its use.

### EMOTIONAL WORDS.

**Interjections** are words used expressly to denote emotion.



## SPECIMEN LETTER,

Illustrating Correct Form and Proper Punctuation. Rules on p. 69.

Battle Creek, Michigan.

Friday, June 10, 1881.

My dear Father,—

Accept my most hearty thanks for your kind letter, and for the generous supply of means which it inclosed. I was in no need of money, for I still have quite a sum left from what you last sent me.

I prize your letter most of all for the good counsel it contains, and for its pledges of confidence in my sincerity. I trust your good words will not be lost upon me, etc.

I am, as ever,

Your affectionate son,

William C. Caswell.

Mr. Leonard P. Caswell,

Shingle Creek,

St. Law. Co., N. Y.

## SUPERSCRPTION.

STAMP.

Mr. Leonard P. Caswell,

Shingle Creek,

St. Lawrence Co.,

New York.

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IN THE following treatise, the different constructions in language are made the basis of classification. Instead of being at once taught all the uses of the comma, or of any other mark, we are told how to fully punctuate such constructions as the *Series*, the *Participial Phrase*, the *Adjective Phrase*, etc. The contents on the opposite page gives a synopsis of the plan of arrangement, and also serves as an index.\*

The entire subject is considered under six heads:—

1. Marks to be used at the Close of a Sentence.
2. Punctuation of Simple Sentences.
3. Punctuation peculiar to Complex Sentences.
4. Punctuation peculiar to Compound Sentences.
5. Punctuation of Independent Expressions.
6. Unclassified Cases.

**\*How to find the Rule for Punctuating a Passage.**—If the passage you want to punctuate is a *Couplet*, you will look under *Simple Sentences*, and *Compound Elements*, in the diagram. There you will find the *Couplet*, and the page where you are to look for the rules relating to such a construction. Having found the page, you read the rules, one after another, till you find the one that fits the case you have in hand. If you want to learn whether any mark should be placed after a *Series*, find the page where the rules for the *Series* begin; and you will see that the first group of rules are given to tell how the terms of a series are to be separated, the second to tell what marks should precede the series, and the third to tell what marks should follow it. Here you will find your rule.

If your passage is an *Adjective Clause*, it will come under *Complex Sentences*, and will be easily found. If you want to know what mark to use in separating *Coördinate Clauses*, look under *Compound Sentences*, etc.

If you do not understand grammar well enough to distinguish the clauses, phrases, etc., that make up a sentence, you must carefully read the instruction at the head of each division, and also the examples, comparing them with the rules they are meant to illustrate. Persevering practice of this kind will soon give you a success that will be gratifying indeed.



SOME sentences are used to make statements, some to express commands, some to ask questions, and others to express emotional thought. These different uses require different marks at the close.

A sentence is said to be—

- Declarative, when it makes a direct statement;
- Imperative, when it expresses a command, an exhortation, or a petition;
- Interrogative, when it asks a question; and
- Exclamatory, when it indicates that emotion accompanies the thought expressed by it.

#### RULES.

A sentence should be followed by a Period,—

1. When it is **declarative**;
2. When it is **imperative**.

By an Interrogation Point,—

3. When it is **interrogative**, and used to ask a question to which an answer is expected.
4. When **interrogative** in form, but **declarative** in meaning.\*
5. When **declarative** in form, but **interrogative** in meaning.
6. When the sentence consists of parts that may be separately regarded as **distinct questions**, the interrogation point should be inserted after each of these parts as well as at the close of the sentence.
7. When the sentence consists of parts that may not be separately regarded as **distinct questions**, the interrogation point should be used at the close of the sentence only.

\*An interrogative sentence is said to be declarative in meaning when the question is not asked for the purpose of obtaining an answer, but rather to make a stronger impression of a truth than could be made by a direct statement. The question is put in such a way that the person addressed cannot answer it without admitting the truthfulness of what the questioner wishes to teach.

To the question under example 4, above, *no* is the only answer that can be given, and thus the hearer is made virtually to declare just the sentiment which the speaker designs to enforce; namely, that we shall not gather strength by irresolution and inaction. Since such a question is used for rhetorical effect, it is called a *figure of interrogation*. It is always equivalent to an emphatic declaration.

8. When a clause originally declarative is quoted at the close of an **interrogative sentence**, the question mark should be placed outside of the marks of quotation.
9. When an **interrogative clause** is used as a formal introduction to a remark or a quotation, the question mark should precede the marks of quotation.
10. **Exclamatory sentences** are followed by the *Exclamation Point*.
11. When the sentence consists of **expressions** that would each be exclamatory if taken alone, the exclamation point should be inserted after each expression.
12. When the sentence consists of **expressions** that would not be exclamatory if taken separately, the exclamation point should be used at the close only.
13. When a clause **originally declarative** is quoted in an exclamatory manner, the exclamation point should be placed after the quotation marks.

## EXAMPLES.

1. Home should be the center of joy. (Rule 1.)
2. Hear me, for I will speak. (2)
3. What does this mean, my Lord? (3)
4. Shall we gather strength by irresolution and inaction? (4)
5. Thou wilt not murder me? (5)
6. Will the lost hands in ours be folded? will the shut eyelids ever rise? (6)
7. For what is our hope, or joy, or crown of rejoicing? (7)
8. Is there any man so swelled by the conceit of his union with the true church, as to stand apart, and say, "I am holier than thou"? (8)
9. Who will not cherish the sentiment contained in the following words of Washington? "The nation which indulges toward another an habitual hatred or an habitual fondness is, in some degree, a slave. It is a slave to its animosity or to its affection, either of which is sufficient to lead it astray from its duty and its interest." (9)
10. How the rushing waves bear all before them! (10)
11. They come! they come! the pale-face come! (11)
12. May the sun, in his course, visit no land more free, more happy, more lovely, than this our own country! (12)
13. How exceedingly prepossessing must have been the appearance of this young man, since it made an impression upon Jesus so strong and so evident as to cause it to be remarked that "Jesus loved him"! (13)
14. Be not wise in your own conceits. Repense to no man evil for evil. Provide things honest in the sight of all men. (2)
15. Hold you the watch to-night? (3)
16. Who hath woe? who hath sorrow? who hath contentions? who hath babbling? who hath wounds without cause? who hath redness of eyes? (6)
17. What sighs have been wafted after that ship! what prayers offered up at the deserted firesides at home! (11)
18. For when did farmer boy count such a summons less than joy. (4)




PUNCTUATION OF  
SIMPLE SENTENCES.

A SIMPLE sentence is one that contains but a single proposition.

A Proposition is a group of words containing a subject and predicate.

*Ex.*—A good man will love his neighbor.



PRINCIPAL ELEMENTS.

The **Subject** and **Predicate** of a sentence are called its principal elements.

The **Grammatical Subject** is the word of which something is predicated in the sentence.

The **Grammatical Predicate** is the word or words that predicate something of the subject.

A **Complex Subject** is the grammatical subject taken together with the words and phrases that limit it.

*Ex.*—*The old man of the mountains* appeared on the scene.

A **Compound Subject** consists of two or more simple or complex subjects all having one and the same predicate.

*Ex.*—*Honesty, truthfulness, and industry* are indispensable qualities of a good character.

A simple sentence with a compound subject or predicate is sometimes called a **Partially Compound Sentence**.

The subject and predicate of a sentence are so intimately related that they should not ordinarily be separated by any mark of punctuation. Sometimes, however, it becomes necessary to separate them, as will be shown by the following :—

## RULES.

The subject and predicate should be Separated by the Comma,—

14. When the subject is *so long* and *complex* that the meaning of the sentence would not be clear without the comma.
15. When the *last word* of a complex subject is a noun of the same person and number as the verb that follows it, and hence *might be mistaken for the complete subject* of that verb.
16. When a complex subject *ends in a verb* that comes immediately *before another verb* so nearly of the same form as to require a pause between them in order to secure a distinct and agreeable utterance.
17. When a complex subject ends in a word that might be erroneously *taken to limit some word that follows it*.
18. When the subject is compound, and consists of *complex parts* that are *separated* by some mark of punctuation.
19. The **comma** and **dash** should follow a long subject that is *broken off, and resumed* under a new form.
20. A compound sentence often requires the same verb in each of its clauses. In such a sentence, the verb, after being used in the first clause, is frequently omitted in those that follow. This *ellipsis* is generally **marked by the Comma**.
21. The *ellipsis of the verb* in compound sentences should **not be marked** by the comma.—
  - (a) When the clauses are followed by an element which limits all of them alike.
  - (b) When each verb or its ellipsis is followed by a preposition, or by *as* used to introduce a comparison; unless the omission of the comma would cause the meaning to become obscure or uncertain.
  - (c) When a compound sentence consists of but two short clauses joined by *and, or, but, or nor*; unless a noun immediately follows the subject of the second clause.
  - (d) When the style of the composition is decidedly light or vivacious.

## EXAMPLES.

1. Many whom you remember as children playing amidst the clover blossoms of our Northern fields,<sup>14</sup> sleep under nameless mounds with strange Southern wild-flowers blooming over them. (14)
2. The bears that have their dens among the Rocky Mountains,<sup>15</sup> are a terror to the superstitious Indians. (15)
3. He that seeketh,<sup>16</sup> findeth. (16)
4. The man of talent merely,<sup>17</sup> is strong for enterprise and execution. (17)
5. Her beauty,<sup>18</sup> her courage,<sup>18</sup> and the prophetic tones in which she spoke,<sup>18</sup> arrested Charles's fury. (18)

6. And their pale Magdalens, holy with the look of sins forgiven,<sup>19</sup>—how the divine beauty of their penitence sinks into the heart! (19)

7. One prefers comedy; another,<sup>20</sup> tragedy. (20)

8. Among the ancient critics, Longinus possessed most delicacy, Aristotle<sup>21</sup> most correctness, of judgment. (21*a*.)

9. Never did frightened hare flee to cover, or fox<sup>21</sup> to earth, with more terror of mind than I<sup>21</sup> to this retreat. (21*b*.)

10. Saturn has rings, and Jupiter<sup>21</sup> belts. (21*c*.)

11. "There is a magic in the sound 'Stop thief! stop thief!' The tradesman leaves his counter, and the carman<sup>21</sup> his wagon; the butcher throws down his tray, the baker<sup>21</sup> his basket, the milkmar<sup>21</sup> his pail, the errand-boy his parcels, the school-boy his marbles, the paver his pickax, the child his battle-door; away they run pell-mell, helter skelter." (21*d*.)

12. Thou who wouldst see the lovely and the wild mingled in harmony on nature's face,<sup>14</sup> ascend our Rocky Mountains.

13. Power reminds you of weakness; permanency, of change; life, of death; light, of darkness; and the true, of the false. (21*b*, exception.)

14. Whoever firmly wills,<sup>16</sup> will be a good man.

## COMPOUND ELEMENTS.

Compound Elements consist of *Coördinate parts* joined by the conjunctions **and**, **or**, **nor**, **but**, **yet**, etc.

**Remark.**—Terms, or parts, are said to be **coördinate**, when they are of *equal rank*, and are used in the *same office*.

When a compound element consists of *two terms*, it is called a **Couplet**; when it consists of *more than two terms*, it is called a **Series**.

**Remark.**—We may have a couplet or series of *subjects*, *predicates*, *adjectives*, *adverbs*, *objects* of a verb or a preposition; and each term may be either a *word* or a *phrase*.

With respect to their punctuation, the couplet and the series must be considered separately; for although they are for the most part punctuated alike, there are some differences that cannot be overlooked.

### PUNCTUATION OF THE COUPLET.

#### RULES.

The *terms of a couplet* should be **Separated by the Comma**,—

22. When the connective is omitted between them.

23. When they are differently limited, although they may be joined by the conjunction.



24. When the second term is the same word as the first, or means the same thing; and also when the second term is added to extend or amplify the meaning of the first, or because there is a doubt as to which is the better term to employ.
25. When the terms are contrasted, or emphatically distinguished.
26. When the terms are remote prepositions having a common object.

The *terms of a couplet* should Not be Separated,—

27. When one of the correlative words *both*, *either*, or *neither*, precedes the first term.
28. When they are formed alike, and joined by a conjunction; unless the first phrase ends and the second begins with a noun.
29. When the second term is preceded by the article, although the first may end and the second begin with a noun.
30. When the couplet occurs in the body of a sentence in which the force of other commas would be weakened by the use of a comma to separate the terms of the couplet.
31. When the couplet itself is a parenthetical expression, or forms a part of one.
32. When it is an adjective element that is apparently compound, but not really so.

A *couplet* should be Preceded by the Comma,—

33. When it is an adjective element, and not restrictive. (See Remarks on "Adjective Elements"—p. 41.)

A *couplet* should be Followed by the Comma,—

34. When the terms are separated, unless they are adjectives or adverbs immediately followed by the word which they limit, or unless they are verbs immediately followed by the object which they govern.
35. When the terms are identical, equivalent, etc., as described in Rule 24.
36. When it is an adjective element and no. restrictive.

EXAMPLES.

1. Then he heard the *quick*,<sup>22</sup> *short* commands of the officers. (22)
2. Such songs *have* power to quiet  
The restless pulse of care,<sup>23</sup>  
And *come* like the benediction  
That follows after prayer. (23)
3. The *kernel*,<sup>24</sup> or *nucleus*,<sup>25</sup> is the whole body of the seed within the coats. (24)
4. He *reached* the farthest wigwam,<sup>24</sup> *reached* the lodge of Hiawatha. (24)
5. They were *villians*,<sup>24</sup> *murderers*. (24)
6. The Saxons made England their *head-quarters*,<sup>24</sup> their *home*. (24)
  7. 'Tis not so *soft*,<sup>25</sup> but far more *sweet*  
Than my own native speech. (25)

8. Have I advanced *in*,<sup>26</sup> or deviated *from*, the path that leads to life? (26)
9. Both the *life* of the wise<sup>27</sup> and the *deeds* of the brave are good examples for us to follow. (27)
10. The poet, whose breathing *thoughts*<sup>28</sup> and winged *words* have thrilled the world. (28)
11. *Integrity of understanding*,<sup>28</sup> and *nicety of discernment*,<sup>34</sup> were not allotted in a less proportion to Dryden than to Pope. (28)
12. Energy is the *daughter of Perseverance*<sup>29</sup> and the *companion of Success*.
13. As we do, and we must as Protestants, consider Romanism a false and vicious *system of religion*<sup>30</sup> or *form of Christianity*, whatever we can lawfully and morally do to stay its progress, we not only have a right, but it is our duty to do. (30)
14. We must file a protest against the practice of destroying the birds of the garden; for, besides depriving us of *the beauty of their appearance*<sup>31</sup> and *the music of their song*, it lets in a flood of insects, whose numbers the birds were commissioned to keep down. (31)
15. Of intellectual gifts, the rarest,<sup>22</sup> the most glorious,<sup>34</sup> is *great*<sup>32</sup> inventive genius. (32)
16. Water,<sup>33</sup> *pure* and *cool*,<sup>36</sup> is the most healthful drink that can be found. (33)
17. *Cheerfully*,<sup>22</sup> *buoyantly*,<sup>34</sup> the little birds flit from tree to tree. (34)
18. *Christ*,<sup>24</sup> and *Christ* alone,<sup>35</sup> is sufficient to clothe you with that loveliness of moral character which will cause your life to pass happily. (35)
19. Flowers have *habits*,<sup>24</sup> or *ways* of acting,<sup>35</sup> just as people have. (35)
20. *Respected* in life<sup>28</sup> and *honored* in death,<sup>36</sup> he will long live in the memories of succeeding generations. (36)
21. Aim not to *show* knowledge,<sup>25</sup> but to *acquire* it.
22. The delight of those who behold it,<sup>15</sup> will always be found to be in exact proportion to the *force* of their imagination<sup>28</sup> and the *warmth* of their social affections.
23. Slowly,<sup>22</sup> silently,<sup>34</sup> was the murderer's knife raised to strike the fatal blow.
24. A father's sadness,<sup>22</sup> a mother's tears,<sup>18</sup> are treated with contempt,<sup>23</sup> and often with bitter retorts.

## PUNCTUATION OF THE SERIES.

### RULES

The *Terms of a Series* are Separated by the Comma,—

37. When the conjunction is used between the terms *throughout*. In cases of this kind, however, usage is divided; some preferring to separate the terms, and some not to do so. It is better to omit the comma between the terms, whenever the use of it would weaken the force of other commas that must be used in the sentence.
38. When the conjunction is used between *the last two terms only*.
39. When the conjunction is *omitted throughout*.
40. When the series consists of *couplets* whose terms are *not separated* from each other by the comma.



The *Terms of a Series* are Separated by the Semicolon,—

41. When they are *slightly connected in sense*.
42. When they are a *series of couplets* whose *terms* are separated by the comma.
43. When they are a *series of extended phrases* partaking of the nature and importance of clauses.
44. When they are *separately numbered* in the same paragraph; but they should be separated by the period if separately paragraphed and separately numbered.

A *Series* should be Preceded,—

45. By the **Colon**, when it is formally introduced by such expressions as "Thus", "These", "The following", "As follows", etc., or by a numeral adjective.
46. By the **Colon and Dash**, when it is introduced as above, but is very long, or separately paragraphed.
47. By the **Semicolon** before the introductory word, and the **Comma** after it, whenever it is introduced by some such word as "Namely", "Viz.", "To wit", "As", and the like.

The same marks that are used before a series are also used before a full example consisting of a complete sentence or clause employed to illustrate a rule or definition.

48. The *comma* is more properly used in place of the semicolon before the introductory word, whenever the series is parenthetical.
49. By the **Comma and Dash**, or by the **Semicolon**, whenever some such introductory word as *namely* is understood at the beginning of the series. The comma and dash are more properly used before a long series, or before one whose terms are considerably complex; and the semicolon is the more appropriate mark when the series is short and the terms are simple. Some prefer the dash alone, in place of *namely*, before a couplet or a short series.
50. By the **Comma and Dash** when not introduced by any connective expressed or understood, but separately paragraphed.
51. By the **Comma**, when not introduced by any connective expressed or understood, but separately numbered in the same paragraph.

A *Series* should be Followed,—

52. By the **Comma**, whenever the *conjunction* is omitted throughout, and also, when it is an *adjective element not restrictive*, unless as in Rules 53 and 54.
53. By **no mark**, whenever it is followed in its sentence or clause by only a *single short word*.
54. By **no mark**, whenever it is an adjective or an adverbial element that *immediately precedes* the word it limits.
55. By the **Comma and Dash**, when it consists of a *series of expressions* leading to an *important conclusion*.

## EXAMPLES.

1. They wandered *in deserts*,<sup>37</sup> and *in mountains*,<sup>37</sup> and *in dens*,<sup>37</sup> and *in caves* of the earth. (37)

2. *Hunger*<sup>37</sup> and *cold*<sup>37</sup> and *scorn*<sup>37</sup> and *pain*  
Had wasted his form and seared his brain. (37)

3. *Impetuous*,<sup>38</sup> *active*,<sup>38</sup> *fierce*,<sup>38</sup> and *young*,<sup>52</sup>  
Upon the advancing foe he sprung. (38)

4. Learn *patience*,<sup>39</sup> *calmness*,<sup>39</sup> *self-command*,<sup>39</sup> *disinterestedness*,<sup>39</sup> *love*. (39)

5. I have seen the effects of *love and hatred*,<sup>40</sup> *joy and grief*,<sup>40</sup> *hope and despair*. (40)

6. Joyously, *adv.*—Syn. *Gleeful*,<sup>41</sup> *lively*,<sup>41</sup> *mirthful*,<sup>41</sup> *sportive*,<sup>41</sup> *merry*,<sup>41</sup> *etc.* (41)

7. There are two classes in society;<sup>47</sup> viz.,<sup>47</sup> *the rich*,<sup>22</sup> *the poor*,<sup>42</sup> *the high*,<sup>22</sup> *the low*,<sup>42</sup> *the good*,<sup>22</sup> *the bad*. (42)

8. He beheld him in the star that sank in beauty behind his lonely dwelling;<sup>43</sup> in the sacred orb that flamed on him from his midday throne;<sup>43</sup> in the flower that snapped in the morning breeze;<sup>43</sup> in the lofty pines that defied a thousand whirlwinds. (43)

9. In the exercises that have been given thus far, the subjects have involved,<sup>51</sup> 1. *Objects simply*,<sup>44</sup> 2. *Transactions*,<sup>44</sup> 3. *Qualities*,<sup>44</sup> 4. *Imaginary Subjects*. (44)

10. English Grammar relates,—<sup>50</sup>

- 1 To the elementary sounds and letters of the language.<sup>44</sup>
- 2 To the classification and modification of its words.<sup>44</sup>
- 3 To the structure of its sentences.<sup>44</sup>
- 4 To the laws of its versification. (44)

11. The following are some of the verbs which take a direct and an indirect object:<sup>45</sup> *buy*,<sup>39</sup> *sell*,<sup>39</sup> *play*,<sup>39</sup> *sing*,<sup>39</sup> *find*,<sup>39</sup> *get*,<sup>39</sup> *lend*,<sup>39</sup> *draw*,<sup>39</sup> *send*,<sup>39</sup> *pass*,<sup>39</sup> *make*,<sup>39</sup> *etc.* (45)

12. Write subjects to the following verbs:—<sup>46</sup>

*Teach*,<sup>39</sup> *instruct*,<sup>39</sup> *learn*,<sup>39</sup> *speak*,<sup>39</sup> *say*,<sup>39</sup> *utter*,<sup>39</sup> *sleep*,<sup>39</sup> *consent*,<sup>39</sup> *chat-ter*,<sup>39</sup> *walk*,<sup>39</sup> *command*,<sup>39</sup> *etc.*

13. Many words are differently spelled in English;<sup>47</sup> as,<sup>47</sup> *inquire*,<sup>22</sup> *en-quire*,<sup>42</sup> *jail*,<sup>22</sup> *gaol*,<sup>42</sup> *sceptic*,<sup>22</sup> *skeptic*. (47)

14. The first person is that which denotes the speaker or writer;<sup>47</sup> as,<sup>47</sup> "I Paul have written it." (47)

15. In the four gospels,<sup>48</sup> namely,<sup>39</sup> *Matthew*,<sup>39</sup> *Mark*,<sup>39</sup> *Luke*,<sup>39</sup> and *John*, we have the history of our Saviour. (48)

16. Before me stand the wondrous band,<sup>49</sup>—*bards*,<sup>39</sup> *heroes*,<sup>39</sup> *sages*,<sup>52</sup> side by side, who darkened nations when they died. (49)

17. There are three cases;<sup>49</sup> the *nominative*,<sup>38</sup> the *possessive*,<sup>38</sup> and the *objective*. (49)

18. The speaker may sustain one of three relations to the subject:<sup>45</sup> he may be himself the subject,<sup>38</sup> he may speak to the subject,<sup>38</sup> or he may speak of the subject.

19. If I could but make it in others what it has been to me<sup>40</sup>—the *nurse*,<sup>39</sup> the *guide*,<sup>39</sup> the *guardian* of my heart. (49)

20. Write out all the tenses of the verbs,<sup>50</sup>—

*To sit, to set, to lie, to lay, to teach, to speak, to say, to laugh, to move, to bring, to try.* (50)

21. Comparison is indicated,—<sup>50</sup>

1. By changing the form of the adjective.<sup>44</sup>

2. By changing the word.<sup>44</sup>

3. By adding other words.<sup>44</sup> (50)

22. In your text-book on Geography, show the divisions,<sup>38</sup> subdivisions,<sup>38</sup> and dependence of thought,<sup>51</sup> (1) in Geography as the chief topic;<sup>44</sup> (2) in Mathematical Geography;<sup>44</sup> (3) in the Geography of Massachusetts;<sup>44</sup> (4) in the Inhabitants of the Earth. (51)

23. The *earth*,<sup>39</sup> *air*,<sup>39</sup> *water*,<sup>39</sup> the fathomless *ocean*,<sup>39</sup> the limitless *sky*,<sup>52</sup> lie almost untouched before us. (52)

24. *Teach*,<sup>39</sup> *urge*,<sup>39</sup> *threaten*,<sup>39</sup> *lecture*<sup>53</sup> him. (53)

25. The good will form hereafter *stronger*,<sup>39</sup> *purer*,<sup>39</sup> *holier*<sup>53</sup> ties. (53)

26. *Friendless*,<sup>39</sup> *homeless*,<sup>39</sup> *hopeless*,<sup>52</sup> they wandered from city to city.

27. The springs on which his being had so *lightly*,<sup>39</sup> so *proudly*,<sup>39</sup> so *grandly*<sup>54</sup> moved,<sup>14</sup> gave way. (54)

28. That *power* of endurance,<sup>39</sup> that *quickness* of apprehension,<sup>39</sup> that *calmness* of judgment, which enable him to seize opportunities that others lose, (55) are not these talents?

## ADJECTIVE ELEMENTS.

An Adjective Element is a word, phrase, or clause, that is added to a noun or pronoun to limit its application, or to describe, in some way, the object represented by the noun or pronoun. In short, it is any word, or group of words, used in the office of an adjective.

When such an element is a *single word*, it may be an Adjective, a Participle, or a noun in Apposition.

When the adjective element is a *phrase*, it may be in the Ordinary form, or it may be Adjectival, Participial, or Appositional.

The **Ordinary Phrase** is one introduced by a preposition.

*Ex.*—The enterprise demands men of *wisdom*.

The **Adjectival Phrase** consists of an *adjective* as its chief word, together with other words, phrases, or even clauses, used to limit that adjective.

*Ex.*—Our uncle, *innocent of books*, was rich in lore of fields and brooks.

A *couplet or series of adjectives* may also be regarded as an adjectival phrase.

*Ex.*—The poor white man, *faint and weary*, came and sat under our tree.

The **Participial Phrase** is like the adjectival, except that it has for its basis, or chief word, a *participle* instead of an adjective.

*Ex.*—Our lives are rivers, *gliding to that boundless sea*, the silent grave.

The **Appositional Phrase** has a *noun in apposition* for its basis. In other respects it corresponds to the participial and the adjectival phrase.

*Ex.*—Three friends, *the guests of summer time*, pitched their white tent where sea winds blew.

The Punctuation of all adjective elements is governed by the same General Law; namely, that they are to be *set off by the comma, when not restrictive*.

The adjective element is said to be *restrictive* when it so limits, or *restricts*, its noun or pronoun as to make it mean some *particular person or thing*, or some one of a *particular class*. Take for illustration the following example:

The man *standing by the wheel* is the captain of the vessel.

The phrase “standing by the wheel” points out the *particular man meant*, and so it *restricts* the noun *man*, because it forbids its application to any man but the one described by the phrase. For further illustration take the example,—

My father, *standing on a projecting point*, caught the boat as it passed.

In this example the phrase “standing on a projecting point” cannot restrict the noun *father* so as to make it apply to any particular one, because the word *my* has already made its application definite by showing just whose father is meant.

The ordinary adjective phrase is commonly restrictive, and therefore not set off; but this is not always the case, as may be seen from the following examples:—

1. That horse *with a shaggy mane* was brought from Australia.
2. The general, *with all his faults*, must be regarded as a noble man.

In the first example, the phrase is plainly restrictive, and is therefore not set off; but in the second example, the

phrase is as plainly *not restrictive*, and is therefore set off by the comma.

A word or group of words is said to be *set off* when it is separated from other parts of the sentence. This, of course, will require but one mark, when the group to be set off occurs at the beginning or at the close of a sentence; but it will require two marks, one before and another after the part to be set off, whenever the expression occurs in the body of a sentence.

Since the **Phrase Absolute** is so nearly akin to the phrases above described, it is for convenience classified with them in giving rules for their punctuation. The phrase absolute is so named because it is *absolved* from all dependence upon any word in the sentence where it occurs. Its various forms will be illustrated in the examples given below.

#### RULES.

An *Adjective Word* or an *Ordinary Adjective Phrase* should be **Set off by the Comma,—**

56. When it is *not restrictive*.

*Adjectival Phrases* should be **Set off by the Comma,—**

57. When *not restrictive*.

A *Participial Phrase* should be **Set off by the Comma,—**

58. When *not restrictive*. But when it is restrictive, it should be left **unpointed**.

The *Phrase Absolute* should be **Set off by the Comma,—**

59. When it consists of a nominative absolute with a participle depending upon it.

60. When the chief element in the phrase is a verb in the infinitive mode.

61. When the basis of the phrase is a participle.

62. When the leading or chief word in the phrase, is a verb in the imperative mode.

63. When the phrase, or more properly the clause, is introduced by **than whom**, or **than which**.

64. When the phrase or word is **independent** by pleonasm.

65. The **colon** is generally employed to set off such expressions as *Again*, *To proceed*, etc., used to introduce a paragraph.

An **Appositional Phrase** or **Word** should be **Set off by the Comma,—**

66. When *not restrictive*; or,

**By a Dash**, when it is in apposition with a clause.

A noun or pronoun in *restrictive*, or *close* apposition, is  
**Not Set off by the Comma,—**

67. When it is a proper noun closely connected with a common noun.
68. When it is a noun so *closely connected* with a pronoun as *not* to admit of a pause between them. When a pause *is required*, the noun should be *set off*.
69. When it is a word used merely to name itself.
70. When it is part of a complex name; unless the name is inverted.
71. When it is an attributive object; *unless* unusual emphasis is required.
72. When it is a common noun constituting a part of the name of a firm.
73. When it is the second term of a complex possessive, and has the possessive sign; but it should be set off when the first term—the noun with which it is in apposition—has the possessive sign.

The **Echo** is a case of apposition used chiefly for rhetorical effect, and should be **Set off by the Dash** in addition to the mark which would be used if the expression were not rhetorical; or by the **Dash alone**, which some prefer,—

74. When it consists of a repeated word or phrase accompanied by such added expressions as may be needed to *explain*, *extend*, or *amplify* the thought.
75. When it is merely the repetition of a thought, for the purpose of expressing it in a more striking form.

EXAMPLES.

1. Reason itself,<sup>56</sup> *with all its light*,<sup>56</sup> is not so rapid in discoveries of this sort.

2. With such glad and peaceful images in my heart,<sup>56</sup> I traveled along that dreary moor,<sup>56</sup> with the cutting wind in my face,<sup>23</sup> and my feet sinking in the snow,<sup>23</sup> or sliding on the hard blue ice beneath it. (56)

3. Poor Mabel,<sup>56</sup> in her lonely home,<sup>56</sup>  
 Sat by the window's narrow pane,<sup>57</sup>  
*White in the moonlight's silver rain.* (57)

4. Behind the black wall of the forest,<sup>58</sup> *tipping its summit with silver*,<sup>58</sup> arose the moon. (58)

5. Two games had been finished,<sup>59</sup> *the young man losing each time.* (59)

6. Fame,<sup>60</sup> *to quote the enthusiastic language of an ancient chronicler*,<sup>60</sup> has commemorated the names of their little band. (60)

7. *Generally speaking*,<sup>61</sup> an author's style is a faithful copy of his mind. (61)

8. *Take him for all in all*,<sup>62</sup> I shall not look upon his like again. (62)



9. I should seem guilty of ingratitude,<sup>63</sup> *than which nothing is more shameful.* (63)

10. *The smithy,*<sup>64</sup> a mighty man is he,<sup>56</sup>  
With large and sinewy hands. (64)

11. But to *proceed* :<sup>65</sup> it has been frequently remarked that, etc. (65)

12. On two strangers,<sup>66</sup> *man* and *maiden,*<sup>66</sup> cloaked and furred,<sup>58</sup> the fire-light shone. (66)

13. They devoted their whole time to vain amusement,<sup>66</sup>—*an act of folly which filled me with surprise.* (66)

14. The philosopher<sup>67</sup> Hume said a turn for humor was worth to him ten thousand a year. (67)

15. I<sup>68</sup> *Jesus*<sup>68</sup> have sent mine angel to testify unto you these things in the churches. (68)

16. Thou,<sup>68</sup> Father,<sup>68</sup> markest the tears I shed. (68)

17. The natives<sup>68</sup> *themselves*<sup>68</sup> spoke of the cold as being unusually severe. (68)

18. The adverb<sup>69</sup> *so*<sup>69</sup> is often used as a substitute for some preceding word or group of words. (69)

19. Sir John<sup>70</sup> Franklin<sup>70</sup> was lost in the Arctic Seas. (70)

20. Franklin,<sup>70</sup> *Sir John,*<sup>70</sup> was an Arctic explorer. (70)

21. Madame DeStael calls beautiful architecture<sup>71</sup> *frozen music.* (71)

22. And they called Barnabas,<sup>71</sup> *Jupiter*; and Paul,<sup>71</sup> *Mercurius.* (71)

23. Mason<sup>72</sup> Brothers own a flourishing establishment. (72)

24. It may be seen at Clark<sup>73</sup> the *publisher's.* (73)

25. The work will be found at Smith's,<sup>73</sup> the *bookseller.* (73)

26. Majestically slow the sun goes down in glory<sup>74</sup>—*the full-orbed autumn sun.* (74)

27. Unwarned by any sunset light,<sup>57</sup>  
The gray day darkened into night,<sup>74</sup>—  
*A night made hoary with the swarm,  
And whirl-dance of the blinding storm.* (74)

28. Edmund Burke was a man who added to the pride, not merely of his country, but of his species ;<sup>74</sup>—*a man* who robbed the very soul of inspiration in the splendors of a pure and overpowering eloquence. (74)

29. It was under the influence of impulse<sup>74</sup>—*the impulse of nature on his own poetic spirit*<sup>74</sup>—that Burns went forth singing in glory and in joy on the mountain side. (74)

30. And ever and anon came on the still air the soft, eternal pulsations of the distant sea,<sup>75</sup>—*sound mournfullest,*<sup>22</sup> *most mysterious,*<sup>34</sup> *of all the harpings of Nature.* (75)

31. There was evident preparation for a magnificent display,<sup>75</sup>—*a great banquet by the sun to the courtier clouds on retiring from office that day,*<sup>75</sup>—*a high carnival of light.* (75)



## ADVERBIAL ELEMENTS.

Adverbial Elements are much more simple in their classification than adjective elements.

The adverbial word and phrase are punctuated alike; but the clause requires a somewhat different treatment, and will, like the adjective clause, be considered under the head of complex sentences.

In general, the pauses required in reading have very little to do with the punctuation; but to this the adverbial element seems to be an exception; for whenever it requires a pause before and after it to bring out the sense, it should be set off by the comma. This is most commonly the case when the adverbial element is parenthetical or inverted.

### ADVERBIAL WORDS AND PHRASES.

An adverbial word or phrase is said to *coalesce*, when the sense does not require any pause to be made before and after it,—when it does not break, or interrupt, the easy flow of the sentence.

An adverb is *used conjunctively* when it directs the mind backward to something that has been before stated or established; or when it denotes a continuation of a subject which has been previously introduced.

### RULES.

The *Adverbial Word or Phrase* should be Set off by the Comma,—

76. When it seems to limit the entire clause rather than any particular word in it, and *does not coalesce*.
77. When it is used *parenthetically*; and also when it is used conjunctively, if it does not wholly coalesce.
78. When it is the least coalescing of two intermediate adverbs.
79. When it is either of the words "Besides" or "Notwithstanding", used clearly as an adverb, and not as a preposition.
80. In most instances the adverbial word or phrase, when not inverted, does coalesce, and *should not be set off*.

81. The words "Hence", "Therefore", and "Also", although so often set off, *should be left unpointed* whenever they do not at all break the flow of the sentence.
82. Words like "Here" and "There", used *antithetically* at the head of *contrasted clauses* should be **set off by the comma**.
83. Such words as "Again", used to introduce a paragraph, are commonly **set off by the colon**.

## EXAMPLES.

1. Punctuality is,<sup>76</sup> *no doubt*,<sup>76</sup> a quality of high importance. (76)
2. Beneath is spread,<sup>77</sup> *like a green sea*,<sup>77</sup> the waveless plain of Lombardy,<sup>58</sup> bounded by the vaporous air,<sup>22</sup> islanded by cities fair. (77)
3. Why,<sup>77</sup> *then*,<sup>77</sup> should we defer the declaration? (77)
4. He was,<sup>77</sup> *however*,<sup>77</sup> obliged to give up all further sledge excursions for the season. (77)
5. Through the forest,<sup>77</sup> *like a wild beast*,<sup>77</sup> roared and plunged the Saco's falls. (77)
6. And therefore,<sup>78</sup> *perhaps*,<sup>78</sup> it was that Johnson did it. (78)
7. But,<sup>79</sup> *notwithstanding*,<sup>79</sup> neither she<sup>27</sup> nor any one else could ever call him away from my father. (79)
8. *Again*<sup>80</sup> the tossing boughs shut out the scene. (80)
9. Self-culture<sup>81</sup> *also*<sup>81</sup> implies suitable efforts to strengthen and expand the intellect. (81)
10. *Here*,<sup>82</sup> every citizen enjoys the blessings of personal freedom; *there*,<sup>82</sup> despotism forges fetters for thought,<sup>38</sup> word,<sup>38</sup> and action. (82)
11. *Again*:<sup>83</sup> you breathe a sweet song into the air. It falls, you know not,<sup>22</sup> think not,<sup>34</sup> where; but long, long afterward you may find it in the heart of a friend.



## PARENTHETICAL EXPRESSIONS.

Parenthetical expressions are those that partake, more or less, of the nature of the parenthesis. The parenthesis is a sentence or clause thrown in between the parts of another sentence, but having no direct connection with the thought expressed in that sentence. The parenthesis may be removed from the sentence into which it is inserted, without affecting the meaning of that sentence. The parenthetical expression does have more or less connection with the thought of the sentence in which it occurs, but it

expresses an incidental modification, and if it were left out, the sentence would, in most cases at least, remain complete.

### RULE.

84. A Parenthetical Expression not constituting a complete clause, is generally *set off by the comma*.

#### EXAMPLES,

1. A man of more than ordinary intellectual vigor may,<sup>84</sup> *for want of the faculty of expression,*<sup>84</sup> be a cipher in society.
2. Prosperity is secured to a state,<sup>84</sup> not by the acquisition of territory or riches, <sup>84</sup> but by the encouragement of industry and the dissemination of virtuous principle.

## INVERTED EXPRESSIONS.

Inverted Expressions are those which are transposed from their natural order.

The *natural order* of an adverbial element, with reference to the word which it limits, is *before* the adjective or adverb, but *after* the verb and participle, and after the object also, when the verb or participle is transitive.

It will be seen that the same general law already noticed, has a bearing upon inverted expressions as well as upon other adverbial elements.

### RULES.

An *Inverted Phrase* should be **Set off by the Comma**,—

85. When it *requires a pause* to mark the sense. This will especially be the case—
86. When the phrase *contains a clause*; or when it ends in a word that is the *same part of speech* as the word that immediately follows it, or in an *adjective* that comes immediately *before a noun*, or in a *noun* that comes immediately *before an adjective*.
87. When it is *very long*; especially if it is compound, or very complex.
88. When it is considerably extended, and contains a transitive infinitive or participle with its object, or when in any way it assumes the importance of a clause.

An *Inverted Phrase* is Not usually Set off,—

89. When it is an *object inverted*, and not limited by a clause.
90. When it comes immediately *before a transposed verb*.
91. When it is an ordinary prepositional phrase, and limits the last word in the clause.
92. When it is introduced or immediately preceded by the words "It is" or "Only."
93. When, in any case, it *wholly coalesces*.
94. When it occurs in the body of a sentence, and it might be doubtful whether it limits a word before or a word after it, the comma should separate it from the part to which it does not belong, but no mark should be put between it and the word which it limits.

EXAMPLES.

1. *Under an impression so profound,*<sup>85</sup> we feel our own hearts grow better. (85)
  2. *From out the darkness where we trod,*<sup>86</sup>  
We gazed upon those hills of God. (86)
  3. *Upon leaving college,*<sup>86</sup> Willis edited "The Legendary" and "The Token." (86)
  4. *To many,*<sup>86</sup> religion is a mere tradition, or a momentary feeling. (86)
  5. *By silent river,*<sup>86</sup> *by moaning sea,*<sup>86</sup> long and vain shall thy watching be. (86)
  6. *On a small headland of the distant island of Lewis,*<sup>87</sup> an old man stood looking out on a desolate waste of rainbeaten sea. (87)
  7. *In the production and preservation of order,*<sup>87</sup> all men recognize something that is sacred. (87)
  8. *To add to the horrors of the scene,*<sup>88</sup> the wooden pavements in some places took fire. (88)
  9. *After enjoying this active life for several hours,*<sup>88</sup> they come to rest. (88)
  10. *After giving a brief,*<sup>88</sup> *picturesque description of spring,*<sup>88</sup> the poet informs us that he is about to make a pilgrimage. (88)
  11. *The God of the universe,*<sup>89</sup> he acknowledges in everything around. (89)
  12. *Around this lovely valley,*<sup>90</sup> rise the purple hills of Paradise. (90)
  13. By fairy hands<sup>91</sup> their knell is rung. (91)
  14. *It is chiefly through books,*<sup>92</sup> that we hold intercourse with superior minds. (92)
  15. *Only on a few slight occasions,*<sup>92</sup> they felt disposed to be merciful. (92)
    16. *Through all the long midsummer day,*<sup>93</sup>  
The meadow sides are sweet with hay. (93)
  17. However opposite may be the sides from which we start at the foot of a mountain, *in approaching its summit*<sup>94</sup> we approach *one another*. (94)

## FINAL PHRASES.

A Final Phrase is one that comes at the *close of a sentence*, or at the close of an important division of a sentence.

These phrases are subject, in the main, to the same rules that govern other adverbial phrases, but have some peculiarities that seem to demand special mention.

A phrase is said to be Addative, when it expresses a modification that did not at first occur to the writer, but came to mind after the former part of the sentence was written. The sentence would be complete without it.

### RULES.

A *Final Phrase* should be **Set off by the Comma**,—

95. When it is *added* to express an *incidental* or *after thought*, when it does *not coalesce*, or when the *meaning would be doubtful* if the comma were omitted.
96. When it is used *in contrast*, or *antithesis*, with something that precedes.
97. When it is an *infinitive phrase* introduced by the words "In order."
98. When it gives a date, and, on account of the omission of its preposition, begins with a noun that immediately follows another noun. When the preposition is expressed, the comma should be omitted.

A *Final Phrase* is **Not Set off**,—

99. When *closely related* in sense with what immediately precedes it, and not requiring a pause before it
100. When it is an *infinitive phrase* denoting purpose, but *not introduced* by the words "In order;" *unless* the omission of the point would make the *meaning doubtful*.
101. When it denotes *time*, *measure*, or *distance*.

### EXAMPLES.

1. At each pause again broke in the music of his violin,<sup>95</sup> *with tones of sweetness or of fear.* (95)
2. A great mind is formed by a few great ideas,<sup>96</sup> *not by an infinity of loose details.* (96)
3. We were up before sunrise,<sup>97</sup> *in order to take advantage of the tide, which waits for no man.* (97)
4. George Bancroft was born at Worcester, Massachusetts,<sup>98</sup> *October 3, 1800.* (98)

5. The material world does not change<sup>99</sup> *in its masses or in its powers.* (99)
6. He closed his eyes on his garnished rooms,<sup>100</sup>  
To dream of meadows and clover-blooms. (100)
7. Rivermouth Rocks are fair to see,<sup>58</sup>  
By dawn or sunset shone across,<sup>58</sup>  
When the ebb of the sea has left them free,<sup>100</sup>  
*To dry their fringes of gold-green moss.* (100)
8. John Lothrop Motley was born<sup>101</sup> *April 15, 1814.* (101)



The term "Important Divisions," as here used, is meant to apply primarily to divisions of the *simple* or the *complex sentence*; but it may also be applied to such divisions of a compound sentence as consist of two or more coördinate clauses.

The importance of the divisions of the simple or the complex sentence, depends more upon the relation and prominence of the thoughts expressed, than upon grammatical structure and relations.

### RULE.

102. *Important Divisions* are separated from one another by the **semicolon** when they are themselves divided into smaller portions by the comma.

#### EXAMPLES.

1. Southward, forever southward,  
They drift through dark and day;<sup>102</sup>  
And like a dream,<sup>58</sup> in the Gulf Stream  
Sinking,<sup>58</sup> vanish all away. (102)
2. Spring has its light and fitting clouds,<sup>56</sup> with shadows equally fitting and uncertain;<sup>102</sup> refreshing showers,<sup>56</sup> with gay and genial bursts of sunshine, that seem suddenly to call forth and to nourish the young buds and flowers. (102)
3. And he gave some,<sup>182</sup> apostles;<sup>102</sup> and some,<sup>182</sup> prophets; and some,<sup>182</sup> evangelists; and some,<sup>182</sup> pastors and teachers. (102)
4. It is a sort of mental growth with them;<sup>102</sup> at every instant a bud shoots forth, and on this another and still another;<sup>102</sup> each producing,<sup>39</sup> increasing,<sup>39</sup> blooming of itself,<sup>95</sup> so that after a few moments we find first a green plant crop up,<sup>39</sup> then a thicket,<sup>39</sup> then a forest. (102)



Punctuation Peculiar to

∴ **COMPLEX** ∴ **SENTENCES.** ∴

**W**HEN two or more propositions are joined in one sentence, each proposition is called a **clause**, or member. A Complex Sentence contains one or more **subordinate clauses**. A Subordinate Clause is one that limits a word in some other clause.

*Ex.*—We left the body **where** we found it.

**ADJECTIVE CLAUSES.**

**RULES.**

103. When the *Adjective Clause is restrictive*, it is **not** usually **set off**.
104. The *Restrictive Adjective Clause* is **set off by the comma**,—
- (a) When the relative word has a *compound antecedent* consisting of *separated parts*.
  - (b) When the relative is *immediately followed by an inclosed expression*, especially when its antecedent is limited by an adjective.
  - (c) Whenever the meaning would be made uncertain by the omission of the point.
105. *Adjective Clauses*, when *not restrictive*, should be **set off by the comma**, in all ordinary cases.
106. The *Descriptive Adjective Clause*, when it constitutes one of the principal divisions of a sentence, and is *subdivided by the comma*, should be **set off by the semicolon**.
107. When *Adjective Clauses* are *combined coördinately*, they are separated according to the rules for *coördinate clauses* in compound sentences.

Examples illustrating this rule will be found under "Compound Sentences."



## EXAMPLES.

1. The man<sup>103</sup> *who called on me yesterday*<sup>103</sup> has just returned from India. (103)
2. He<sup>103</sup> *who shows himself friendly*<sup>103</sup> will have friends. (103)
3. Happy is the man<sup>103</sup> *that feareth alway*. (103)
4. That vast obscurity,<sup>66</sup> that black unexplored ocean,<sup>66</sup> "the unknown country",<sup>104</sup> *which they saw on the verge of our sad life*,<sup>19</sup>—who knows whether it is not bounded by another shore? (104a)
5. It was only a few discerning friends,<sup>104</sup> *who*, in the native vigor of his powers, *perceived the dawn of Robertson's future eminence*. (104b)
6. Failing to discern the true<sup>147</sup> "fountain of living water,"<sup>147</sup> she lived and died in the vain attempt to quench the mighty thirst of her undying spirit at<sup>147</sup> "cisterns",<sup>104</sup> *which*, though of imposing magnificence and peerless splendor, nevertheless<sup>147</sup> *held no water*."<sup>147</sup> (104b)
7. Creeds too often carry,<sup>77</sup> in their ruins,<sup>77</sup> the seeds of that faith in the divine and eternal,<sup>104</sup> *without which our nobler nature starves and perishes*. (104c)
8. God,<sup>105</sup> *who knows all our secret thoughts*,<sup>105</sup> will bring every secret purpose into judgment. (105)
9. My father,<sup>105</sup> *who had always been very indulgent*,<sup>105</sup> was remarkably stern on this occasion. (105)
10. And One is like the ocean,<sup>57</sup> deep and wide,<sup>57</sup>  
Wherein all waters fall;<sup>106</sup>  
*That girdles the broad earth*,<sup>23</sup> *and draws the tide*,<sup>58</sup>  
*Feeding and bearing all*;<sup>106</sup>  
*That broods the mists, that sends the clouds abroad,*  
*That takes*,<sup>100</sup> *again to give*;<sup>106</sup>  
Even the great and loving heart of God,<sup>105</sup>  
Whereby all love doth live. (106)
11. None knew the burdens<sup>103</sup> *that she bore*. (103)
12. He prayeth best<sup>103</sup> *who leaves unguessed the mystery of another's breast*. (103)
13. On the sideboards stood service of gold plate,<sup>57</sup> the most gorgeously massive,<sup>23</sup> and the most beautiful in workmanship,<sup>104</sup> *I have ever seen*. (104c)
14. How beautiful the long,<sup>22</sup> mild twilight,<sup>105</sup> *which like a silver clasp unites to-day with yesterday*. (105)
15. This error,<sup>105</sup> *to which even educated men are addicted*,<sup>105</sup> springs from a desire of brevity. (105)
16. There are many dreams,<sup>38</sup> fictions,<sup>38</sup> or theories,<sup>104</sup> *which men substitute for truth*. (104a)
17. He<sup>103</sup> that gathereth in summer<sup>103</sup> is a wise son. (103)
18. Welcome to him,<sup>104</sup> *who*, while he strove to break  
The Austrian yoke from Magyar necks, *smote off*  
*At the same blow the fetters of the serf*. (104b)

## ADVERBIAL CLAUSES.

### RULES.

#### An *Adverbial Clause* is Set off by the Comma,—

108. When it is transposed; that is, when it comes before the word which it limits.
109. When it is not closely joined in sense to the word which it limits.
110. When it *does not immediately follow* the verb which it limits, and is introduced by the words "In order that."
111. When it is *remote from its verb*, is used to denote purpose, and is introduced by the word "That," without "In order."

#### An *Adverbial Clause* should Not be Set off,—

112. When it is closely joined in sense to the word which it limits.
113. When it is introduced by the words "In order that", and *immediately follows* the verb.
114. When it is introduced by the word "That", without "In order", and follows its verb somewhat closely.
115. When *Adverbial Clauses* are *combined coördinately*, they are separated according to the rules for coördinate clauses in compound sentences.

Examples illustrating this rule will be found under "Compound Sentences."

#### EXAMPLES.

1. *When dead of winter comes*,<sup>108</sup> how wondrous look the hills in their white robes! (108)
2. *When thou runnest*,<sup>108</sup> thou shalt not stumble. (108)
3. Withhold not good from them to whom it is due,<sup>109</sup> *when it is in the power of thine hand to do it.* (109)
4. And a thousand recollections weave their bright hues into woof,<sup>109</sup> *as I listen to the patter of the soft rain on the roof.* (109)
5. Cæsar visited Britain,<sup>110</sup> *in order that he might conquer the inhabitants.* (110)
6. I wished for the wings of an eagle,<sup>111</sup> *that I might fly away to those happy seats.* (111)
7. He gave his decree unto the sea,<sup>111</sup> *that the waters should not pass his commandment.* (111)

8. I look<sup>112</sup> *till the fields and brooklet swim like a vision by.* (112)
9. He stoops to gather blossoms<sup>112</sup> *where the running waters shine.* (112)
10. The man traveled<sup>113</sup> *in order that he might regain his strength.* (113)
11. He hastened<sup>113</sup> *in order that he might reach the train in time.* (113)
12. They have given their lives<sup>114</sup> *that the nation might live.* (114)
13. They were made<sup>114</sup> *that wise people might take care of them.* (114)
14. *If thou wouldst view fair Melrose aright,*<sup>108</sup>  
Go visit it by the pale moonlight. (108)
15. Just above yon sandy bar,<sup>108</sup>  
*As the day grows fainter and dimmer,*<sup>108</sup>  
Lonely and lovely,<sup>57</sup> a single star  
Lights the air with a dusky glimmer. (108)
16. The night was dark and stormy, the wind was howling wild,<sup>109</sup> *as a patient mother sat beside the death-bed of her child.* (109)
17. He went abroad,<sup>110</sup> *in order that he might see foreign countries.* (110)
18. God sent his singers upon earth  
With songs of sadness and of mirth,<sup>111</sup>  
That they might touch the hearts of men,<sup>23</sup>  
And bring them back to heaven again. (111)
19. We weep over the dead<sup>112</sup> because they have no life, and<sup>21</sup> over the living because they have no perfection. (112)
20. Have respect for yourself<sup>114</sup> that others may not disrespect you. (114)

## CORRELATIVE CLAUSES.

Correlative Clauses are so named from their being joined by correlative words. The first correlative word commonly intimates a comparison between two things, and awakens an expectation of an adverbial clause to complete that comparison. One of the words *as, so, such,* or some adjective or adverb in the comparative form, is generally employed to introduce the comparison. The second correlative word is a conjunction used to introduce the clause that completes the comparison. In denoting a comparison of equality, the correlative words *as* and *as, so* and *as, or such* and *as,* are employed. The comparison of inequality employs *more—than, . . . less—than,* etc.

Correlative clauses joined by *as* or *than*, are not usually separated by any mark; but when joined by other words they are commonly separated by the comma.

### RULES.

*Correlative Clauses* joined by "As" or "Than", are Separated by the Comma,—

116. When the *second correlative word* is immediately followed by a comma.
117. When the true meaning would be uncertain if the comma were omitted.
118. When the clauses become complicated by the use of phrases.

*Correlative Clauses, joined by other words* than "As" or "Than", are Separated by the Comma,—

119. In ordinary cases; and especially so,
120. When the *second correlative word* is followed by a comma, and
121. When the *correlative words* are placed at the beginning of their respective clauses.

*Correlative Clauses* are Not Separated,—

122. When joined by *as* or *than*, except under the conditions stated in Rules 116, 117, 118.
123. When closely connected by *so—that* or *such—that*, except under the conditions given in Rules 120, 121.

### EXAMPLES.

1. The mind that boasts of its rich endowments is so limited and cramped,<sup>116</sup> as,<sup>84</sup> in comparison with what it might enjoy,<sup>84</sup> to be utterly poor and naked. (116)
2. Greater is he that prophesieth,<sup>117</sup> than he that speaketh with tongues. (117)
3. Better to stem with heart and hand  
The roaring tide of life,<sup>118</sup> than lie,<sup>56</sup>  
Unmindful,<sup>56</sup> on its flowery strand,  
Of God's occasion drifting by. (118)
4. They are commonly very fragrant,<sup>119</sup> so that the air is filled with pleasant odors. (119)
5. That mountain rose so high,<sup>120</sup> that,<sup>77</sup> on its top,<sup>77</sup> the winter-snow was never melted. (120)
6. As round the reaper falls the grain,<sup>121</sup>  
So the dark host around him fell,  
So sank the foes of Israel. (121)

7. O, would I were as free to rise<sup>122</sup> as leaves on autumn's whirlwind borne. (122)

8. Thou d'dst learn a higher wisdom<sup>122</sup> than the babbling school-men know. (122)

9. He did plant a state so deep<sup>123</sup> that all the world has not been able to root it up. (123)

10. Then from a neighboring thicket the mocking-bird,<sup>57</sup> wildest of singers,<sup>57</sup> swinging aloft on a willow spray that hung o'er the water,<sup>58</sup> shook from his little throat such floods of delirious music<sup>123</sup> that the whole air and the woods and the waves seemed silent to listen. (123)

11. It had been better for them not to have known the way of righteousness,<sup>116</sup> than, after they had known it, to turn from the holy commandments delivered unto them. (116)

12. You might as wisely expect to enjoy life in a dilapidated and ruined habitation,<sup>105</sup> which affords free admission to the freezing blast and the pitiless rain,<sup>118</sup> as to be happy in a body ruined by self-indulgence. (118)

13. Others have the same love in such excess,<sup>120</sup> that,<sup>57</sup> not content with admiring,<sup>57</sup> they seek to embody it in new forms. (120)

14. So teach us to number our days,<sup>121</sup> that we may apply our hearts unto wisdom. (121)

## PARENTHETICAL CLAUSES.

Under this head must be included not only clauses, but such shorter expressions as are wholly independent of the context.

The Parenthesis or the Parenthetical Expression must always be set off by some mark ; but whether the comma, the dash, or the curves should be employed, depends upon the length of the expression, and upon the degree to which it partakes of the nature of the actual parenthesis.

### RULES.

A *Parenthetical Clause* should be Inclosed by Dashes,—

124. When it so far *coalesces* as to not materially break the harmonious flow of the sentence, and is itself subdivided by the comma.

125. When it is an echo of what precedes it, or is thrown in by way of explanation ; even though it is not subdivided, or does not constitute a clause.
126. When by means of it the subject of the sentence is broken off, and is afterward resumed in the interrogative form.

*A Parenthetical Clause* should be Inclosed by Curves,—

127. When it breaks the connection of the sentence, both in utterance and in thought, by introducing something foreign to what the sentence was originally intended to express.
128. When it is an expression—often an abbreviated one—standing apart from the context, and added by way of explanation, or in reference to some other passage.
129. When, in reports of speeches, the clause—frequently abbreviated to a single word—is thrown in to express the sense of the audience, or to identify some person referred to. Such expressions sometimes occur at the close of sentences.

The **Accompanying Marks** to be used in connection with the dashes or curves that inclose parenthetical expressions, are to be determined and placed according to the following rules :—

130. The mark used in connection with the curves or dashes must be the same that would be required to separate the parts of the sentence if the parenthetical expression were removed.
131. The accompanying mark should be placed *before* each of the dashes, but *after* the last curve, no mark being required in connection with the first curve.
132. But in case the parenthetical expression is interrogative or exclamatory, the accompanying mark should be placed before the first curve, as well as before the first dash ; and the interrogation point or the mark of exclamation should be placed before the last curve or dash.
133. But when the main passage, instead of the parenthesis, is interrogative or exclamatory, the interrogation point or the mark of exclamation should be placed immediately after the main passage, and the mark that indicates the character of the parenthesis should be placed *before* the last curve. (See ex. 13, page 60.)
134. When the parenthesis is not connected in sense with what follows it in the same sentence, a **period** should *precede* the last curve.
135. When a parenthetical expression, explanatory or additional in its character, occurs at the close of a sentence, it is sometimes inclosed in curves, with a period after the last curve. (See ex. 15, page 60.)



136. When a parenthesis includes more than one sentence, only two curves should be used, one being placed before, and the other after, the entire passage.
137. **No mark** should accompany the curves or dashes, when no mark would be required to separate the parts of the sentence in case the parenthesis were removed.
138. When a parenthesis comes immediately *before an echo*, the dash should be placed before the first curve, and also after the last one.
139. When *one parenthesis* occurs *within another*, the least coalescing has the curves, and the other the dashes.
140. A *Paranetical Clause*, when short and coalescing, should be **set off by the comma** merely.

## EXAMPLES.

1. The whole deportment of a child is delightful. Its smile<sup>124</sup>—always so ready when there is no distress,<sup>23</sup> and so soon recurring when that distress has passed away<sup>124</sup>—is like an opening of the sky,<sup>58</sup> showing heaven beyond. (124)

2. The truest test of a great man<sup>125</sup>—that,<sup>77</sup> at least,<sup>77</sup> which must secure his place among the highest order of great men<sup>125</sup>—is his having been in advance of his age. (125)

3. And the ear,<sup>126</sup>—that gathers into its hidden chambers all music and gladness,<sup>126</sup>—would you give it for a kingdom? (126)

4. But I strive,<sup>77</sup> too <sup>127</sup>(you can bear me witness that I do)<sup>127</sup>, that it should be,<sup>140</sup> while I sit upon it,<sup>140</sup> an honored,<sup>22</sup> unpolluted seat. (127)

5. Before giving way to anger,<sup>85</sup> try to find a reason for not being angry.<sup>128</sup>(See Rule 85, example I, page 49.)<sup>128</sup> (128)

6. I do not know but I should act more advisedly to leave his cogent and persuasive statement to produce its natural effect,<sup>109</sup> without any attempt on my part to enforce it. <sup>129</sup>(No.)<sup>129</sup> (129)

7. In pure description,<sup>130</sup>—such as is not warmed by passion,<sup>23</sup> or deepened by philosophical reflection,<sup>130</sup>—Shelley is a great master. (130)

8. Pride, in some disguise or other <sup>127</sup>(often a secret of the proud man himself),<sup>130</sup> is the most ordinary spring of action among men. (130)

9. The archetypes,<sup>66</sup> the ideal forms of things without,<sup>131</sup>—if not,<sup>140</sup> as some philosophers have said,<sup>140</sup> in a metaphysical sense,<sup>23</sup> yet in a moral sense,<sup>131</sup>—exist within us. (131)

10. Men are born equal <sup>127</sup>(here I see you frowning,<sup>88</sup> biting your lip,<sup>88</sup> and shaking your head);<sup>131</sup> it is circumstances only that cast their lot in different stations. (131)



11. While the Christian desires the approbation of his fellow-men,<sup>132</sup> (and why should he not desire it?<sup>132</sup>) he disdains to receive their good-will by dishonorable means. (132)

12. She had managed this matter so well,<sup>152</sup> (oh,<sup>169</sup> how artful a woman she was!<sup>132</sup>) that my father's heart was gone before I suspected it was in danger. (132)

13. Who shall ascend into heaven?<sup>133</sup> <sup>127</sup>(that is,<sup>47</sup> to bring Christ down from above;<sup>133</sup>) or, Who shall descend into the deep?<sup>133</sup> (that is,<sup>47</sup> to bring up Christ again from the dead.<sup>133</sup>) (133)

14. The Frenchman,<sup>57</sup> first in literary fame,<sup>57</sup>  
<sup>124</sup>(Mention him,<sup>140</sup> if you please. Voltaire?<sup>158</sup>—The same,<sup>134</sup>)<sup>124</sup>  
 With spirit,<sup>39</sup> genius,<sup>39</sup> eloquence,<sup>52</sup> supplied,<sup>58</sup>  
 Lived long,<sup>38</sup> wrote much,<sup>38</sup> laughed heartily,<sup>38</sup> and died. (134)

15. The next night we were introduced at the Prince of Craon's assembly<sup>127</sup> (he has the chief power in the grand duke's absence).<sup>135</sup> The princess, etc.

16. Brethren, be followers together of me,<sup>23</sup> and mark them who walk so as ye have us for an ensample. <sup>136</sup>(For many walk,<sup>105</sup> of whom I have told you often,<sup>23</sup> and now tell you even weeping, that they are the enemies of the cross of Christ;<sup>102</sup> whose end is destruction, whose god is their belly, and whose glory is in their shame;<sup>102</sup> who mind earthly things.)<sup>136</sup> For our conversation is in heaven;<sup>102</sup> from whence also we look for the Saviour,<sup>66</sup> the Lord Jesus Christ.

17. I directed my sight as I was ordered, and (whether or not the good genius strengthened it with any supernatural force,<sup>23</sup> or dissipated part of the mist that was before too thick for the eye to penetrate)<sup>137</sup> I saw the valley opening at the farther end. (137)

18. When I am old—<sup>138</sup>(and,<sup>169</sup> oh,<sup>169</sup> how soon  
 Will life's sweet morning yield to noon,  
 And noon's broad,<sup>38</sup> fervid,<sup>38</sup> earnest<sup>54</sup> light  
 Be shaded in the solemn night!  
 Till like a story well-nigh told  
 Will seem my life,<sup>109</sup> when I am old),—<sup>138</sup>  
 When I am old,<sup>108</sup> this breezy earth  
 Will lose for me its voice of mirth;<sup>102</sup>  
 The streams will have an undertone  
 Of sadness not by right their own. (138)

19. "Sir Smug,"<sup>167</sup> he cries <sup>139</sup>(for lowest at the board—<sup>139</sup>  
 Just made fifth chaplain of his patron lord;  
 His shoulders witnessing,<sup>77</sup> by many a shrug,<sup>77</sup>  
 How much his feelings suffered—<sup>139</sup>at Sir Smug),<sup>139</sup>  
 "Your office is to winnow false from true:  
 Come,<sup>167</sup> prophet,<sup>167</sup> drink,<sup>38</sup> and tell us what think you."<sup>147</sup>

20. Thus accoutred,<sup>58</sup> she drove on merrily,<sup>23</sup> and,<sup>140</sup> except that the red on her cheeks became scarlet and purple,<sup>140</sup> showed no signs of the weather. (140)

## QUOTED EXPRESSIONS.

A Quotation is said to be *direct*, when it gives the *exact words* of another; as, *He said, "I will go to-morrow."*

A Quotation is said to be *indirect*, when it gives the *thought* of another, without giving the exact words originally employed; as, "*He said that he would go to-morrow.*"

### RULES.

A **Comma** should **Separate** a Quoted Expression from the words that introduce it,—

141. When it is *direct*, and constitutes a clause. Single words and short phrases, when they are not abbreviated clauses, require no punctuation except the quotation marks.

142. When it is *indirect*, unless it is preceded by a very brief clause, and contains no marks of punctuation.

143. A **colon** should **precede** a Direct Quotation, when it is *long, emphatic, or formally introduced* by "Thus," "This," "These," "As follows," etc.

144. A **colon and dash** should **precede** a Direct Quotation, when it is *formally introduced*, and put in a *separate paragraph*.

**No Mark** should **precede** an Indirect Quotation,—

145. When it is *preceded by a brief clause*, and contains no marks of punctuation within itself.

146. When it is introduced by "What," "When," "Where," "If," or "How," indicating a direct question.

A *Direct Quotation* should be **Inclosed**,—

147. By **double quotation marks** in ordinary cases, and also when it is inclosed in a quotation that is inclosed by single quotation marks.

148. By **single quotation marks**, when it is included in a quotation that is inclosed in double quotation marks.

149. The quotation marks **may be omitted** in some instances, where several quotations occur *one within another*.

Since so much of the Bible is in direct discourse, the quotation marks are omitted entirely.

**Remark.**—When the interrogation point or the note of exclamation comes at the close of a quoted expression, it must *precede the quotation marks*, if it is meant to *indicate the original character* of the quoted expression; but if it is meant to indicate the character of the sentence that includes the quotation, it should be placed outside the quotation marks. (See Rules 8 and 13.) Other points required at the close of a quotation are usually placed inside the quotation marks.

## EXAMPLES.

1. A celebrated modern writer says,<sup>141</sup> 147<sup>44</sup> "Take care of the minutes, and the hours will take care of themselves."<sup>147</sup>

2. Who would not far prefer our wintry storm,<sup>22</sup> and the 141<sup>44</sup> "hoarse sighings of the east wind"<sup>141,140</sup> as it sweeps around us,<sup>140</sup> if they will brace the mind to nobler attainments,<sup>23</sup> and the heart to better duties? (141)

3. Wirt writes,<sup>142</sup> that,<sup>77</sup> as a statesman,<sup>77</sup> Alexander Hamilton was distinguished for the great extent of his views. (142)

4. And he said,<sup>143</sup> 147<sup>44</sup> "But if this country can not be spared without giving up that principle,<sup>108</sup> I was about to say I would rather be assassinated on this spot than surrender it. I have said nothing but what I am willing to live by,<sup>108</sup> and if it be the pleasure of the Almighty God,<sup>108</sup> to die by. (143)

5. Brave men rose there and said:<sup>143</sup> 147<sup>44</sup> "Behold,<sup>169</sup> ye must not tread us down like slaves; and ye shall not,<sup>25</sup> and cannot!"<sup>147</sup> (143)

6. The Lenni Lenape Indians express by one polysyllable what with us requires seven monosyllables and three dissyllables; viz.: 143<sup>44</sup> "Come with the canoe and take us across the river."<sup>147</sup> (143)

7. The remarkable fall of this powerful monarch is thus beautifully illustrated:—<sup>144</sup>

How art thou fallen from heaven,<sup>167</sup> O Lucifer,<sup>167</sup> son of the morning!  
Art cut down from earth,<sup>167</sup> thou that didst subdue the nations. (144)

8. Coleridge said<sup>145</sup> he had the habit of seeking for the "good and beautiful" in all his eyes beheld. (145)

9. He asked<sup>146</sup> when Mr. Lewis and Washington Curtiss would return. (146)

10. The psalmist says again,<sup>141</sup> 147<sup>44</sup> "I am a stranger with thee and a sojourner,<sup>109</sup> as all my fathers were."<sup>147</sup> (147)

11. He remarked,<sup>141</sup> 147<sup>44</sup> "Trench well says,<sup>148</sup> 148<sup>44</sup> "What a world of meaning the word 147<sup>44</sup> "diligence" 147<sup>44</sup> contains!"<sup>148</sup> 147<sup>44</sup> (147)

12. A minister of some experience remarks,<sup>141</sup> 147<sup>44</sup> "I have heard more than one sufferer say,<sup>141</sup> 148<sup>44</sup> "I am thankful; God is good to me;"<sup>148</sup> and,<sup>140</sup> when I heard that,<sup>140</sup> I said,<sup>141</sup> 148<sup>44</sup> "It is good to be afflicted."<sup>148</sup> 147<sup>44</sup>

13. In the New Testament we have the following words:<sup>143</sup> 147<sup>44</sup> "Jesus answered the Jews,<sup>141</sup> 148<sup>44</sup> "Is it not written in your law,—<sup>149</sup> I said,<sup>141</sup> 149<sup>44</sup> "Ye are gods."<sup>149</sup> 2132 148 147<sup>44</sup> (149)




PUNCTUATION PECULIAR TO  
**COMPOUND SENTENCES.**

**C**OMPOUND Sentences are made up of principal clauses coördinately combined.

*Ex.*—Fools make feasts, and wise men eat them.

They will be considered under three heads: *Coördinate Clauses*, *Supplementary Clauses*, and *Important Divisions*.

Supplementary Clauses are regarded as *principal clauses*, but they approach more nearly to subordinate clauses than do others of their class. They are *additive* in their nature, being *appended* to a sentence to express some *after-thought*,—an inference, illustration, or remark; or to answer some expectation raised by a preceding clause, etc.



**COÖRDINATE CLAUSES.**

The rules for separating coördinate clauses apply to the couplet and series alike.

When, in a series of clauses, no conjunction occurs between any of the clauses but the last two, that conjunction, if it be the word "and", may be regarded as joining the entire series; for it shows that they are all equal in rank, and coördinately combined.

**RULES.**

150. A **comma should precede** a Couplet or Series of Coördinate Clauses used as the *object* of a transitive verb, or *in predicate* with the verb "To be."

151. The **comma should separate** Coördinate Clauses, when they are **closely related in sense**, especially when they are joined by a conjunction, and not subdivided by the comma.

*Coördinate Clauses* should be Separated by a Semicolon,—

152. When they are not very remotely connected in sense, but have *no conjunction* to join them.
153. When *slightly connected* in sense, and joined by a conjunction.
154. When *not closely connected* in sense, and having *no conjunction* to join them; but **constructed alike**, and **short**.
155. When they are, one or more of them, **divided** into important parts **by the comma**.

*Coördinate Clauses* should be Separated by a Colon,—

156. When they are slightly related in sense, and are not joined by a conjunction.
157. When they are, one or more of them, divided into important parts by the semicolon.
158. An **interrogation point** and a **dash** should be placed between a *Question* and its *Answer* in the same paragraph.

A *Series of Coördinate Clauses* should be Followed by a Comma and Dash,—

159. When the series *leads to an important conclusion*,
160. When the series seems to be intended for a *subject*, but is *broken off*, and resumed under a new form.

## SUPPLEMENTARY CLAUSES.

### RULES.

A *Supplementary Clause* should be Preceded by a Semicolon,—

161. When it *denotes a cause, a contrast, or a comparison*; or when it *answers an expectation* raised by the preceding clause; and for some such purpose is added to a sentence that would be complete without it.
162. When it is an inference, an illustration, or a remark, appended to a clause already complete both in structure and in thought.
163. A **colon** should precede a *Supplementary Clause* used as described in Rules 161 and 162, when it is **not joined to the preceding clause by a conjunction**; unless the verb in the second clause, being the same as the first, is omitted.



## IMPORTANT DIVISIONS.

### RULES.

A long paragraph, that might, so far as the relations of thought are concerned, be incorporated in a single sentence, would better be divided into separate sentences, each  
**Followed by a Period,—**

164. Whenever the great divisions are joined by the conjunction, and are at the same time made up of important parts that have to be joined by conjunctions.
165. When the great divisions are necessarily subdivided by the colon, and in some instances when they are several times subdivided by the semicolon.

**Remark.**—The above rules are illustrated wherever we see coordinate conjunctions at the beginning of sentences—as we often do, and even at the beginning of paragraphs. The conjunction *and* or *but*, at the beginning of a paragraph, often denotes merely the continuation of a subject that has been under consideration. The Bible affords many such instances.

#### EXAMPLES.

1. Philosophers assert,<sup>150</sup> that Nature is unlimited in her operations;<sup>155</sup> that she has inexhaustible treasures in reserve;<sup>155</sup> that knowledge will always be progressive;<sup>155</sup> and that all future generations will continue to make discoveries, of which we have not the slightest idea. (150)

2. The meaning of this is,<sup>150</sup> that William and the other authors of the Revolution were vile Whigs,<sup>105</sup> who drove out James for being a Radical;<sup>155</sup> that the crime of the king was his going farther in liberality than his subjects;<sup>155</sup> that he was the real champion of freedom;<sup>155</sup> and that Somers, Locke, Newton, and other narrow-minded people of the same sort,<sup>18</sup> were the real bigots and oppressors. (150)

3. The sun is bright,<sup>151</sup> the air is clear,<sup>151</sup>  
 The darting swallows soar and sing,<sup>151</sup>  
 And from the stately elms I hear  
 The bluebird prophesying spring. (151)

4. They saw not the shadow that walked beside;<sup>152</sup> they heard not the feet with silence shod. (152)

5. A faithful man shall abound with blessings;<sup>153</sup> but he that maketh haste to be rich shall not be innocent. (153)

6. The startled waves leap over it;<sup>153</sup> the storm  
 Smites it with all the scourges of the rain;<sup>153</sup>  
 And steadily against its solid form  
 Press the great shoulders of the hurricane. (153)



7. Pitiless cold had driven all who had the shelter of a roof to their homes;<sup>153</sup> and the north-east blast seemed to howl in triumph above the untrodden snow. (153)

8. Talent repeats;<sup>154</sup> Genius creates. (154)

9. The epic poem recites the exploits of a hero;<sup>154</sup> tragedy represents a disastrous event;<sup>154</sup> comedy ridicules the vices and follies of mankind;<sup>154</sup> pastoral poetry describes rural life;<sup>154</sup> elegy displays the tender emotions of the heart. (154)

10. They walked not under the Lindens,<sup>151</sup>  
They played not in the hall;<sup>155</sup>  
But shadow,<sup>37</sup> and silence,<sup>37</sup> and sadness  
Were hanging over all. (155)

11. Speech is silvern,<sup>151</sup> and silence is golden;<sup>155</sup> speech is human,<sup>151</sup> silence is divine. (155)

12. Tenderly bury the fair young dead,<sup>58</sup>  
Pausing to drop on his grave a tear;<sup>155</sup>  
Carve in the wooden slab at his head,<sup>141</sup>  
"Somebody's Darling slumbers here." (155)

13. With noiseless foot he paces the lonely hall,<sup>58</sup> half lighted by the moon;<sup>155</sup> he winds up the ascent of the stairs,<sup>23</sup> and reaches the door of the chamber. (155)

14. After so long an absence  
At last we meet again;<sup>156</sup>  
Does the meeting give us pleasure,<sup>23</sup>  
Or does it give us pain? (156)

15. God Almighty gave you all the blessings of life,<sup>151</sup> and you set your heart wholly upon one,<sup>23</sup> and despise or undervalue all the rest;<sup>156</sup> is this his fault or yours? (156)

16. The door of the apartment opens;<sup>152</sup> the eye of the departing sage is turned to see who enters;<sup>157</sup> it is a friend who brings him the first printed copy of his immortal treatise. (157)

17. Thou comest forth in thy awful beauty;<sup>157</sup> the stars hide themselves in the sky;<sup>152</sup> the moon,<sup>57</sup> cold and pale,<sup>57</sup> sinks in the western wave. (157)

18. What roar is that?—<sup>158</sup>'tis the rain that breaks  
In torrents away from the airy lakes,<sup>58</sup>  
Heavily poured on the shuddering ground,<sup>23</sup>  
And shedding a nameless horror round. (158)

19. Did ye not hear it?—<sup>158</sup>No; 'twas but the wind,<sup>23</sup> or the car rattling o'er the stony street. (158)

20. Wherever on this earth an understanding is active to know and serve the truth;<sup>152</sup> wherever a heart beats with kind and pure and generous affections;<sup>152</sup> wherever a home spreads its sheltering wing over husband and wife,<sup>40</sup> and parent and child,—<sup>159</sup>there,<sup>77</sup> under every diversity of outward circumstances,<sup>77</sup> the true worth and dignity and peace of man's soul are within reach of all. (159)



21. To pull down the false,<sup>38</sup> to build up the true,<sup>38</sup> and to uphold what there is of the true in the old,—<sup>160</sup>this shall be our endeavor. (160)

22. Idleness is the parent of every vice;<sup>161</sup> but well-directed activity is the source of every laudable pursuit and worldly attainment. (161)

23. Gabriel started up,<sup>23</sup> and stood rooted to the spot,<sup>34</sup> with astonishment and terror;<sup>161</sup> for his eyes rested on a form which made his blood run cold. (161)

24. Prisoners now I declare you;<sup>161</sup> for such is his Majesty's pleasure. (161)

25. Reasoning implies doubt and uncertainty;<sup>162</sup> and therefore God does not reason. (162)

26. Ivy is the beauty of old ruins,<sup>151</sup> and your faith is not unlike it;<sup>162</sup> for it springs up so strongly from amidst fallen hopes. (162)

27. Life is felt to be a great and gracious boon by all who enjoy its light;<sup>162</sup> and this is not too much felt. (162)

28. She had brought Bennie's letter with her:<sup>163</sup> no good,<sup>22</sup> kind heart,<sup>56</sup> like the President's,<sup>56</sup> could refuse to be melted by it. (163)

29. A clownish air is but a small defect:<sup>163</sup> still it is enough to make a man disagreeable. (163)

30. We need to be reminded of it:<sup>163</sup> I here remind you. (163)

31. Nature lives:<sup>163</sup> every pore is bursting with life;<sup>155</sup> every death is only a new birth,<sup>151</sup> every grave<sup>21c</sup> a cradle. (163)

32. I envy no quality of mind or intellect in others,<sup>140</sup> be it genius,<sup>38</sup> power,<sup>38</sup> wit,<sup>38</sup> or fancy;<sup>155</sup> but,<sup>140</sup> if I could choose what would be most delightful and I believe most useful to me,<sup>140</sup> I should prefer a firm religious belief to every other blessing.<sup>164</sup> For it makes life a discipline of goodness;<sup>43</sup> creates new hopes when all earthly hopes vanish;<sup>43</sup> and throws over the decay,<sup>24</sup> the destruction,<sup>35</sup> of existence,<sup>182</sup> the most gorgeous of all lights;<sup>43</sup> awakens life even in death,<sup>23</sup> and from corruption and decay calls up beauty and divinity;<sup>43</sup> makes an instrument of fortune,<sup>23</sup> and shame the ladder of ascent to Paradise;<sup>43</sup> and,<sup>84</sup> far above all combinations of earthly hopes,<sup>84</sup> calls up the most delightful visions of palms and amaranths,<sup>23</sup> and gardens of the blest,<sup>66</sup> the security of everlasting joys, where the sensualist and the skeptic view only gloom,<sup>38</sup> decay,<sup>38</sup> annihilation,<sup>38</sup> and despair. (164)

33. In speaking of Shakespeare,<sup>85</sup> a writer says:<sup>143</sup> <sup>147</sup>“Other men may have led,<sup>84</sup> on the whole,<sup>84</sup> greater and more impressive lives than he;<sup>155</sup> other men,<sup>58</sup> acting on their fellows through the same medium of speech that he used,<sup>58</sup> may have expended a greater power of thought,<sup>23</sup> and achieved a greater intellectual effect,<sup>34</sup> in one consistent direction;<sup>155</sup> other men,<sup>77</sup> too<sup>127</sup> (though this is very questionable)<sup>127,131</sup> may have contrived to issue the matter which they did address to the world,<sup>182</sup> in more compact and perfect artistic shapes.<sup>165</sup> But no man that ever lived said such splendid extempore things on all subjects universally;<sup>155</sup> no man that ever lived had the faculty of pouring out,<sup>77</sup> on all occasions,<sup>77</sup> such a flood of the richest and deepest language.”<sup>147</sup> (165)



### RULES.

166. Words Emphatically Repeated should be **separated by the comma**; and a **comma should follow** the last word, when it does not immediately precede a word which it limits, or an object which it governs.

167. A word that is independent by address, together with the words that limit it, should be **set off by the comma**; unless accompanied by strong emphasis or deep emotion, when it should be **followed by the exclamation point**.

168. Exclamatory words and expressions should be followed by the exclamation point.

169. Interjections should be followed,—

- (a) By the **exclamation point**, when emphatic, and but slightly connected with what follows.
- (b) By the **comma**, when *not* emphatic, but requiring a pause.
- (c) By **no point**, when it forms a *part of an exclamatory expression*; the exclamation point being placed at the close of the entire expression.

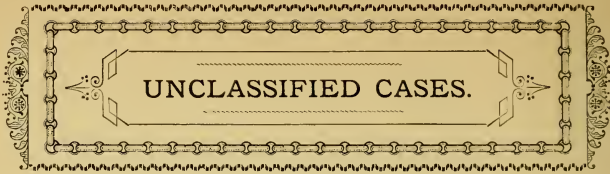
170. The words “Yes” and “No”, when equivalent to clauses, are punctuated by the rules for clauses; but when they are used as adverbs, they are punctuated like other adverbs.

171. The Introductory and Closing Parts of a Letter, since they are elliptical sentences, may be regarded as independent expressions. They are punctuated as follows:—

- (a) The Heading, consisting of the Date and Place of Residence, should be **followed by the comma**; and a **comma should separate**, from one another, the different items of which the heading is composed.
- (b) The Address should be followed by the **comma and dash**; and the name of the person addressed, written on a line above the usual words of address, should be followed by a **colon or a period**.
- (c) The Subscription and the Superscription should each be **followed by a period**, and their parts should be **separated by the comma**.

## EXAMPLES.

1. The dew hangs thick on the fringed thorn,<sup>151</sup>  
And the frost shrinks back,<sup>56</sup> like a beaten hound,<sup>56</sup>  
Under the *steaming*,<sup>166</sup> *steaming* ground. (166)
2. *Slowly*,<sup>166</sup> *slowly*,<sup>166</sup> *slowly*,<sup>166</sup> the days succeeded each other,<sup>74</sup>—days  
and weeks and months. (166)
3. Gone is the *long*,<sup>166</sup> *long* winter night. (166)
4. *Deep*,<sup>166</sup> *deep*,<sup>166</sup> each autumn flower they hide. (166)
5. Farewell,<sup>167</sup> *ye mountains*,<sup>167</sup> *ye beloved glades*,<sup>167</sup>  
*Ye lone and peaceful valleys*,<sup>167</sup> fare ye well! (167)
6. A wind came up out of the sea,<sup>23</sup>  
And said,<sup>167</sup> “*O mists*,<sup>167</sup> make room for me.”<sup>147</sup> (167)
7. Ah,<sup>169</sup> *brother*!<sup>167</sup> only I and thou are left of all that circle now. (167)
8. O Earth!<sup>167</sup> with gladness ever fraught,<sup>56</sup>  
No added charm thy face has found. (167)
9. Bingo,<sup>166</sup> why Bingo!<sup>168</sup> hey,<sup>166</sup> hey<sup>178</sup>—here,<sup>166</sup> here!<sup>168</sup> (168)
10. A Daniel come to judgment!<sup>168</sup> yea,<sup>170</sup> a Daniel. (168)
11. O God!<sup>168</sup> I cannot bear this doubt  
That stifles breath. 168)
12. Alas!<sup>169</sup> the sweetness of Annette’s manners was not the beaming of  
a lovely spirit. (169)
13. Ugh!<sup>169</sup> the old men all responded from their seats beneath the pine-  
trees. (169)
14. O,<sup>169</sup> wash away these scarlet sins! (169)
15. Oh!<sup>169</sup> for a lodge in some vast wilderness! (169)
16. Ah!<sup>169</sup> what would the world be to us  
If the children were no more? (169)
17. O my brother!<sup>169</sup> I am not as thou art. (169)
18. Was he insensitive, and stupidly resigned to his fate? Nay;<sup>170</sup> he  
was keenly alive to his condition. (170)
19. His wife,<sup>84</sup> on being told of the loss of the steamer,<sup>23</sup> and that possi-  
bly the commander was saved,<sup>84</sup> instantly replied,<sup>141</sup> “No;<sup>170</sup> if any one is lost,<sup>108</sup>  
he is lost;<sup>161</sup> for he would save every one before he could think of himself.”<sup>147</sup> (170)
20. Yes,<sup>170</sup> it is well. (170)
21. No,<sup>170</sup> no,<sup>170</sup> it can never be. (170)
22. Ay,<sup>170</sup> be silent. (170)
23. For Examples on Rule 171, see page 29.



### RULES.

#### The Period and Dash,—

172. Should *follow* a "Side Head" to a paragraph.
173. Should *precede* an *author's name*, or other *authority quoted* at the close of a paragraph.
174. Should *separate* the word "Section," or "Chapter," with its numeral, from a heading on the same line.

#### The Dash may be used,—

175. To mark the omission of letters or figures.
176. At the *end of a broken line* that is resumed in another paragraph.
177. Where a sentence *breaks off abruptly*, and the subject is changed.
178. Where the *sense is suspended*, and is continued after a short interruption.
179. Where a *significant* or *long pause* is required.
180. Where there is an *unexpected* or *epigrammatic turn* in the sentiment
181. A **period should follow** all *abbreviated words*; and also *numerals* expressed in the Roman notation, and employed to distinguish paragraphs or to make emphatic the terms of a couplet or series.

#### The Comma,—

182. May be either inserted or omitted *to prevent ambiguity*.
183. May sometimes be omitted in its least important uses, when the use of it would weaken the force of other commas that are indispensable in the sentence.
184. In cases where it seems doubtful whether any mark is required, it is generally better to omit the point; for it is a worse error to use too many points than it is to use too few.

#### EXAMPLES.

1. MIDNIGHT.<sup>172</sup>—I have just come below,<sup>56</sup> lost in the wondrous beauty of the night,<sup>56</sup> etc. (172)

2. It is a good divine that follows his own instructions.—<sup>173</sup>*Shakespeare*.
3. He heard the plaintive Nubian songs again,<sup>23</sup>  
And mule-bells,<sup>58</sup> tinkling down the mountain paths of Spain.  
—<sup>173</sup>*Whittier*. (173)
4. Chapter X.—<sup>174</sup>Prepositions. (174)
5. Lesson 73.—<sup>174</sup>The Unjust Steward. (174)
6. Rule I.—<sup>174</sup>Articles. (174)
7. General W—<sup>175</sup>n fell at the battle of Bunker Hill. (175)
8. Matthew 9:6—<sup>175</sup>9. (175)
9. A noun or pronoun should be put—<sup>176</sup>  
In the nominative case,—<sup>50</sup>  
When it is the subject of a sentence or clause;  
When used in predicate with the copula;  
When in apposition with any word in the nominative case. (176)
10. Shakespeare,<sup>39</sup> Milton,<sup>39</sup> Wordsworth,<sup>39</sup> Tennyson,—<sup>177</sup>the words of  
such men do not stale upon us,<sup>151</sup> they do not grow old or cold. (177)
11. Behold the picture!—<sup>178</sup>Is it like?—<sup>178</sup>Like whom?—<sup>178</sup>*Cowper*.
12. Men will wrangle for religion,<sup>39</sup> write for it,<sup>39</sup> fight for it,<sup>39</sup> anything<sup>182</sup>  
but—<sup>178</sup>live for it. (178)
13. <sup>147</sup>“What of the night,<sup>167</sup> watchman?  
What of the night?”<sup>147</sup>  
<sup>147</sup>“Cloudy—<sup>179</sup>all quiet—<sup>179</sup>  
No land yet—<sup>179</sup>all’s right.” (179)
14. I saw—<sup>180</sup>or was it that I dreamed? (180)
15. The mountains look on Marathon—<sup>180</sup>  
And Marathon looks on the sea. (180)
16. I.<sup>181</sup> The age of MSS.<sup>181</sup> is,<sup>77</sup> in some instances,<sup>77</sup> known by dates  
inserted in them. (181)
17. Dr.<sup>181</sup> H.<sup>181</sup> Marsh,<sup>66</sup> F.<sup>181</sup> R.<sup>181</sup> S.<sup>181</sup>,<sup>22</sup> etc.<sup>181</sup>,<sup>66</sup> Bishop of Peterbor-  
ough;<sup>155</sup> b.<sup>181</sup> 1757,<sup>23</sup> d.<sup>181</sup> 1839. (181)
18. Within,<sup>182</sup> it is desolate and lonely. (182)
19. Upon itself alone,<sup>182</sup> depends the power of circumstance to embitter  
or to charm. (182)



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### TITLES, HEADINGS, I AND O.

**RULE 1.**—Titles of books, headings of chapters, and the words *I* and *O* are printed *entirely* in capitals.

### NAMES OF DEITY.

**RULE 2.**—A **noun** that names God or Christ should begin with a capital.

#### EXAMPLES.

1. They transgress the divine law, and sin against the most estimable *Benefactor*.
2. They praised *Jehovah* for the wheat sheaves gathered.
3. We had a long debate upon the sonship of *Jesus Christ*.

**RULE 3.**—**Nouns** commonly used to name the Deity should take the small initial when used to denote false gods or men.

#### EXAMPLES.

1. For the Lord is a great God, and a great King above all *gods*.
2. Of a truth it is that your God is a God of *gods* and a Lord of *kings*.

**RULE 4.**—**Nouns** commonly used to name other objects should take the capital initial when used figuratively to denote God or Christ. The word *spirit* should begin with a capital when it means the Spirit of God.

#### EXAMPLES.

1. May *Heaven* forgive him.
2. The world was all before them where to choose  
Their place of rest, and *Providence* their guide.
3. He is my *Rock*, and there is no unrighteousness in him.
4. I will show thee the bride, the *Lamb's* wife.
5. May the *Spirit* teach him what man cannot.



**RULE 5.**—A **pronoun** used to represent the name of the Deity commonly begins with a small letter.

## EXAMPLES.

1. I am the Lord's, and *he* is mine.
2. Sing unto the Lord, sing praises to *his* name.

**RULE 6.**—A **pronoun** used to allude to God or Christ, but having no antecedent, may, for emphasis, or to prevent ambiguity, begin with a capital.

## EXAMPLES.

1. Oh! show me where is *He*, the high and holy one.
2. When if we would trust in *His* wisdom  
Whose purpose we may not see,  
We should find, whatever our trials,  
As our day our strength shall be.
3. How hard to contemplate *Him* as calm, unimpassioned reason; as impartial, disinterested, all-comprehending love.

**RULE 7.**—An **adjective** which by the omission of its noun comes to represent the Deity, should begin with a capital.

## EXAMPLES.

1. Again the *Almighty* spake.
2. He hoped to absorb himself in the *One—the Infinite*.
3. Drew after him the third part of heaven's sons conjured against the *Highest*.

**RULE 8.**—When a title of Deity consists of **two nouns**, with or without *of* between them, each noun begins with a capital if each is really an essential part of the title.

## EXAMPLES.

1. Such could have been planned and brought into being by none but the eternal *Source of Life*.
2. His name was called the *Word of Life*.

**RULE 9.**—When a title of God or Christ is a **group of words** consisting of two nouns, with or without *of* between them, the second noun should have a small initial if it is *not an essential part* of the title, but used merely to denote an attribute.

## EXAMPLE.

1. Heaven opened wide  
Her ever during gates, harmonious sound  
On golden hinges moving, to let forth  
The *King of glory*, in his powerful Word  
And Spirit coming to create new worlds.

**RULE 10.**—When a title of God or Christ is a **group of words** consisting of an adjective and a noun, the noun always begins with a capital; the adjective also takes the capital initial if it is an *essential part of the title*; otherwise it takes the small initial.

## EXAMPLES.

1. Such place *Eternal Justice* had prepared.
2. Endangered heaven's *perpetual King*.
3. Know that there is an *eternal God* in heaven.

## PROPER NAMES.

**RULE 11.**—All proper nouns take the capital initial.

*Ex.*—In the valley of *Elah*, *David*, the young shepherd, fought with *Goliath*, the giant of *Gath*.

**RULE 12.**—Nouns, adjectives, and verbs derived directly from proper nouns, take the capital initial.

## EXAMPLES.

1. The people of the new world are called *Americans*.
2. So shall the *Hebrew* nation be translated, their very natures and their names be changed, and all be *Hellenized*.

**RULE 13.**—Some adjectives and verbs derived from proper nouns have lost their original meaning and are not now written with a capital initial.

## EXAMPLES.

1. Nothing is now more common than *japanned* ware.
2. The *cashmere* shawls sold in this country are but a poor imitation of the real Cashmere shawls made from the hair of the Cashmere goat.

**RULE 14.**—When an inanimate object is so clearly and vividly **personified** as to produce in the mind a distinct image of a person, its name begins with a capital.

## EXAMPLES.

1. Where oldest *Night*, and *Chaos*, ancestor of *Nature*, he'd eternal anarchy.
2. There *Guill* his anxious revel kept;  
There, on his sordid pallet, slept  
Guilt-born *Excess*, the goblet drain'd  
Still in his slumbering grasp retain'd;  
*Regret* was there, his eye still cast  
With vain repining on the past;  
Among the feasters waited near  
*Sorrow*, and unrepentant *Fear*,  
And *Blasphemy*, to frenzy driven  
With his own crimes reproaching Heaven.

**RULE 15.**—The name of a tribe, race, or sect begins with a capital.

EXAMPLES.

1. The *Esquimaux* are short in stature.
2. The *Hottentots* are a degraded people.
3. The *Algonquins* were bold and warlike.
4. We were early taught that the *Circassians* were the most beautiful people on the globe.
5. At that time the *Methodists* were noted for their humility and piety.

**RULE 16.**—The words *negro*, *heathen*, and *pagan* take the small initial.

EXAMPLES.

1. On thee, Jesus, all our hopes depend. In thee all power is vested, even power to make sinful creatures instrumental of enlightening the *heathen*.
2. It is our duty to enlighten and raise the *negro*, not to crush him.
3. It is the peculiarity of *pagans* that they worship cruel and evil spirits, as well as good spirits.

**RULE 17.**—The name of an **organized body** of men, whether religious, social, commercial, or legislative, begins with a capital.

EXAMPLES.

1. The *General Conference* held its last session in December.
2. When at Oxford some years ago, during the meeting of the *British Association*, I met a young Englishman of rare intelligence.
3. When the English took possession of the island, the monopoly was ceded to the *East India Company*.
4. The *High Court of Parliament* was to sit.
5. The ardent *Whig* or *Tory*, experienced, trained to business, who rose and shook the *House*, had not more numerous, better arranged, more precise arguments.

**RULE 18.**—The words **north**, **south**, **east** and **west**, when referring to sections of the country or their inhabitants, take the capital initial; but when denoting direction merely, they take the small initial.

EXAMPLES.

1. But the streams of the *North* for me.
2. O Antioch! my Antioch, my city!  
Queen of the *East!* my solace, my delight!
3. The fiery spirit of the *South* glowed in her warm cheeks, and sparkled in her dark eyes.
4. The wind blew all night from the *south*.
5. Marshall is *east* of Battle Creek.

**RULE 19.**—The names of the days of the week and of the months of the year take the capital initial.

## EXAMPLE.

1. He returned from Europe early in the autumn, and died on *Monday*, the 11th of *December*.

**RULE 20.**—Names of **public institutions**, when used in a specific sense, take the capital initial; but not so when used in a general sense.

## EXAMPLES.

1. My brother is a student in the *University* of Michigan.
2. Our author long held a professorship in *Harvard College*.
3. The *Smithfield Academy* has a good reputation.
4. There are good scholars who never attended a *college* or a *university*.

**RULE 21.**—When a proper name consists of an **adjective** and a **proper noun**, each word begins with a capital.

## EXAMPLES.

1. The people of *South America* are chiefly Roman Catholics.
2. The ship set sail from *New Amsterdam*.
3. The stream is called the *Little Kanawha*.

**RULE 22.**—When an **adjective** and **common noun** unite to form a proper name, the adjective always begins with a capital, but in regard to the noun, usage is divided; more commonly, however, it begins with a capital.

## EXAMPLES.

1. The Sahara, or *Great Desert*, is a vast table-land.
2. The *White Mountains* are in *New Hampshire*.
3. The *Red River* of the North empties into Lake Winnepeg.

**RULE 23.**—When a proper name is made up of the **possessive case** and a **common noun**, each word begins with a capital.

## EXAMPLES.

1. The Rebels were strongly posted at *Harper's Ferry*.
2. Off the coast of Massachusetts lies an island called *Martha's Vineyard*.

**RULE 24.**—When a proper name consists of **two nouns** with or without *of* between them, each noun usually begins with a capital.

## EXAMPLES.

1. The *Mountains of the Moon* were once supposed to traverse Central Africa from west to east.

2. This region includes all the country east of the Andes, and south of the *River Negro*.
3. Africa is connected with Asia by the *Isthmus of Suez*.

**RULE 25.**—In some instances when a common noun is placed before a proper noun to form a complex proper name, the first noun begins with a small letter. This is especially noticeable in the Bible.

EXAMPLES.

1. After these things, Jesus went over the *sea of Galilee*, which is the *sea of Tiberias*.
2. And said unto him, "Go, wash in the *pool of Siloam*."
3. And he came out, and went, as he was wont, to the *mount of Olives*.
4. And the glory of the Lord abode on *mount Sinai*, and the cloud covered it six days.

TITLES AND EPITHETS.

**RULE 26.**—A title prefixed to a proper name for the purpose of showing honor, office, or distinction, begins with a capital.

EXAMPLES.

1. I learn a new truth when I discover that *Prince Albert* is mortal.
2. He went and took his place at the table of his great friend, the *Earl of Oxford*.
3. He returned to England with the *Duke of Monmouth*.

**RULE 27.**—An epithet of distinction differs from a title, in that the title is a *noun*, while the epithet is an *adjective*. The epithet follows the name, and should begin with a capital.

EXAMPLES.

1. And had James the *Second* no private virtues?
2. In the year 1476, Charles the *Bold*, Duke of Burgundy, laid siege to the town of Nancy.
3. Thus the famous royal mantle of Tamehameha the *Great* is completely covered with golden plumage.
4. Calm he enjoyed, by Greta's wave,  
The peace which James the *Peaceful* gave.

**RULE 28.**—A title prefixed to a proper name without any design of conferring honor, may begin with a small letter.

EXAMPLES.

1. The *emperor Nero* was a cruel tyrant.
2. These were dukes of the sons of Esau: the sons of Eliphaz the first-born son of Esau; *duke Teman*, *duke Omar*, *duke Zepho*, *duke Kenaz*, *duke Korah*, *duke Gatam*, and *duke Amalek*.

**RULE 29.**—In using a title with a proper name, if either the title or the name is used in an explanatory sense, the title takes the small initial.

## EXAMPLES.

1. In the meantime, Lucullus had been winning victories over Mithridates and his son-in-law Tigranes, *king* of Armenia.
2. And they possessed his land, and the land of Og, *king* of Bashan.
3. Having entered the church, Clarke found a patron and friend in Dr. Moore, *bishop* of Norwich.
4. Our mighty *sovereign*, Abbas Carascan;—David, the *king*;—Tidal, *king* of nations;—Bonner, *bishop* of London.

**RULE 30.**—The words *father*, *mother*, *uncle*, *sister*, *brother*, etc., when prefixed to proper names, take the capital initial. Otherwise they take the small initial.

## EXAMPLES.

1. Of all our *uncles* and *aunts*, *Uncle* Nathan was my favorite.
2. And straightway *Father* Felician advanced with Evangeline, greeting the old man kindly and oft.
3. Heaven pardon *Brother* Timothy.

**RULE 31.**—The word *fathers* when referring to sages, the early Christian writers, etc., begins with a capital.

## EXAMPLES.

1. Our Trinitarian adversaries are perpetually ringing in our ears the names of *Fathers* and Reformers.
2. The old *Fathers* of New England sought to honor the Heavens with substance and with first-fruits.
3. The early *Fathers* were divided in opinion; whether our Lord had that dignity and beauty which became so exalted a person, or whether he was uncomely or insignificant in appearance.

**RULE 32.**—When a title is used alone, in a general sense, it begins with a small letter.

## EXAMPLES.

1. On her arrival, she was immediately recognized by the *viceroys*.
2. Sylla a distinguished Roman *general*, being sent against him, defeated him in several battles.
3. The *bishop* next gave him a living at Norwich.
4. Envious they mark my silken train,  
Nor think a *countess* can have woe.

**RULE 33.**—When a title is used alone in a specific sense, virtually representing the name, it sometimes begins with a capital.

## EXAMPLES.

1. Our dear friend, the *General*, whom I truly love, in his last letter mortified me not a little.
2. "The *Signor* did not hunt to-day," she said.
3. "Please to set a chair for his *Majesty*, Frank," says the *Colonel* to his companiop.
4. In Rokeby-hall the cups were filled,  
And by the huge stone chimney sate  
The *Knight* in hospitable state.

**RULE 34.**—A title used in address, sometimes begins with a capital and sometimes with a small letter. usage being divided.

## EXAMPLES.

1. But be she alive, or be she dead,  
I fear, stern *Earl*, 's the same to thee.
2. Awake, *Sir King*, the gates unspar!
3. My *lord*, I think I saw him yesternight.
4. And the king of Israel answered and said, My *lord*, O *king*, according to thy saying, I am thine, and all that I have.

**RULE 35.**—Titles of office when they occur in *rules* and *reports of societies*, take the capital initial.

## EXAMPLES.

1. The Constitution was then read and adopted, and the following officers were elected: *President*, Oliver Philips; *Secretary*, George Thompson; *Treasurer*, Thomas Murphy.
2. The officers of this Association shall be a *President*, two *Vice-Presidents*, a *Secretary*, and a *Treasurer*.

## CHIEF WORDS.

**RULE 36.**—The chief words in the quoted titles of books, newspapers, periodicals, ships, etc., take the capital initial.

## EXAMPLES.

1. Even in his political journals, *The Freeholder* and *The Examiner*, he (Addison) never departed from a tone of candor, moderation, and good breeding.
2. Whenever she came across any one who knew the *Ocean King*, she heard that it would most likely be in dock by the end of October.
3. T. S. Arthur for many years has been the editor and proprietor of *Arthur's Home Magazine*. *Three Years in a Man-Trap*, is one of his latest works.



**RULE 37.**—Chief words in the quoted titles of important documents Sacred Writings, etc., take the capital initial.

## EXAMPLES.

1. Of all the Acts that have ever been passed by Parliament, the *Toleration Act* is perhaps that which most strikingly illustrates the peculiar vices and the peculiar excellences of English legislation.
2. This seems plainly exemplified in the *New Testament*.
3. It is peculiarly interesting to see with what eagerness he drinks in the truths from the *Scriptures*.
4. The *Gospels* give an account of the life and teachings of our Lord.

**RULE 38.**—In advertisements, synopses, etc., words suggesting leading thoughts, may be made prominent by using the capital initial. This may sometimes be done in ordinary composition, but much care should be taken not to violate the principles of good taste.

## EXAMPLES.

1. Specimen copies for examination will be sent to *Teachers* and *Committees*.
2. *Krus's Primary Drawing* cards; in *Two Parts*, with *Instructions for Drawing*, and a *Test Rule*.

**RULE 39.**—Words denoting great events in politics or religion take the capital initial.

## EXAMPLES.

1. The *Reformation* is an event long past.
2. He saw nothing but evil in the *French Revolution*.
3. The asceticism of the *Republic* produced the debauchery of the *Restoration*.

## FIRST WORDS.

**RULE 40.**—The first word of a distinct sentence begins with a capital.

## EXAMPLE.

1. *The* house had been large and handsome. *It* was built in a manner common at the South. *A* wide veranda of two stories ran around every part of the house.

**RULE 41.**—The first word of a line of poetry begins with a capital.

## EXAMPLE.

1. *Shut* in from all the world without  
*We* sat the clean-winged hearth about,  
*Content* to let the north wind roar  
*In* baffled rage at pane and door,  
While the red logs before us beat  
*The* frost-line back with tropic heat.

**RULE 42.**—The first word of an independent expression begins with a capital.

## EXAMPLES.

1. *The* salutation by the hand of me, Paul.
2. *The* song of songs, which is Solomon's.
3. *The* elder unto the well-beloved Gaius, whom I love in the truth.

**RULE 43.**—The first word of a dependent part of a sentence begins with a capital, when separately paragraphed, or numbered.

## EXAMPLES.

1. A noun or a pronoun should be put—  
*In* the nominative case,—  
*When* it is the subject of a sentence or clause ;  
*When* used in predicate with the copula.
2. A substantive is,—
  1. *A* noun ; or a letter, sign, or figure, used to represent its own name.
  2. *A* word, phrase, or clause, used in the office of a noun.
3. Comparison is indicated,—1. *By* changing the form of the adjective ;
2. *By* changing the word ; 3. *By* adding other words.

**RULE 44.**—The first word of a *direct quotation*, a *distinct speech*, or a *full example*, begins with a capital.

## EXAMPLES.

1. One of the evangelists says, "*Jesus* wept."
2. These two questions, "*What* are we ?" and "*Whither* do we tend ?" will at times press painfully upon us.
3. Remember the maxim : *Know* thyself.
4. The name of an object personified, when it conveys an idea strictly individual, should begin with a capital ; as, "*Upon* this, Fancy began to bestir herself."

**RULE 45.**—The first word of a *resolution* or an *enactment* begins with a capital.

## EXAMPLES.

1. *Resolved*, *That* a committee of three be appointed to investigate the matter.
2. *Be it enacted*, *That* at the next general meeting, etc.



## 1. Beautiful

Are all the thousand snow-white gems that lie  
 In these mysterious chambers,<sup>58</sup> gleaming out  
 Amid the melancholy gloom;<sup>155</sup> and wild  
 These rocky hills and cliffs and gulfs;<sup>155</sup> but far  
 More beautiful and wild,<sup>20</sup> the things that greet  
 The wanderer in our world of light,<sup>49</sup>—the stars  
 Floating on high,<sup>57</sup> like islands of the blest;<sup>43</sup>  
 The autumn sunsets glowing like the gate  
 Of far-off Paradise;<sup>43</sup> the gorgeous clouds  
 On which the glories of the earth and sky  
 Meet,<sup>24</sup> and commingle;<sup>43</sup> earth's unnumbered flowers  
 All turning up their gentle eyes to heaven;<sup>43</sup>  
 The birds,<sup>56</sup> with bright wings glancing in the sun,<sup>58</sup>  
 Filling the air with rainbow miniatures;<sup>43</sup>  
 The green old forests surging in the gale;<sup>43</sup>  
 The everlasting mountains,<sup>105</sup> on whose peaks  
 The setting sun burns like an altar flame.

2. Nay,<sup>170</sup> do not thank me;<sup>161</sup> for I have gained in this interview a  
 knowledge which I could never have acquired through years of conquest,<sup>75</sup>—  
 that human love is greater than kingly power,<sup>151</sup> and that mercy is sweeter than  
 vengeance!

## 3. Suddenly a flush

Shot o'er her forehead,<sup>151</sup> and along her lips;<sup>28</sup>  
 And through her cheek her rallied color ran;<sup>158</sup>  
 And the still outline of her graceful form  
 Stirr'd in the linen vesture;<sup>153</sup> and she clasped  
 The Saviour's hand,<sup>23</sup> and fixing her dark eyes  
 Full on his beaming countenance,<sup>179</sup>—arose!

4. The moss-covered vessel I hailed as a treasure;<sup>162</sup>  
 For often at noon,<sup>108</sup> when returned from the field,<sup>108</sup>  
 I found it the source of an exquisite pleasure,<sup>57</sup>  
 The purest and sweetest that nature can yield.

5. 'Twas throwing words away;<sup>162</sup> for still the little maid would have her  
 will and say,<sup>141</sup> 147: "Nay,<sup>170</sup> we are seven."<sup>147</sup>

6. Oh, deem not they are blest alone  
 Whose lives a peaceful tenor keep:<sup>163</sup>  
 The Power who pities man has shown  
 A blessing for the eyes that weep.

7. To read with attention,<sup>39</sup> exactly to define the expression of our authors,<sup>39</sup> never to admit a conclusion without comprehending its reasons,<sup>39</sup> often to pause,<sup>39</sup> reflect,<sup>39</sup> and interrogate ourselves,<sup>160</sup>—these are so many advices which it is easy to give,<sup>25</sup> but difficult to follow.

8. A cloud lay cradled near the setting sun,<sup>151</sup>  
 A gleam of crimson tinged its braided snow:<sup>156</sup>  
 Long had I watched the glory moving on  
 O'er the still radiance of the lake below.

9. The shadows flicker to and fro;<sup>152</sup> the crickets chirp;<sup>152</sup> the lights burn low:<sup>156</sup> 'tis nearly twelve o'clock.

10. But it is the cradle and refuge of free principles,<sup>84</sup> though often persecuted;<sup>43</sup> the school of religious liberty,<sup>57</sup> the more precious for the struggles through which it has passed;<sup>43</sup> the tombs of those who have reflected honor on all who speak the English tongue;<sup>43</sup> it is the birthplace of our fathers,<sup>22</sup> the home of the Pilgrims,<sup>159</sup>—it is these which I love and venerate in England.

11. 147<sup>44</sup> O,<sup>167</sup> child<sup>127</sup> (the herald wept)<sup>127, 131</sup> 147<sup>44</sup> 60<sup>4</sup> 'Tis as the dear Lord wills:<sup>156</sup> he knoweth best,<sup>151</sup> and,<sup>140</sup> be it life or death,<sup>140</sup> 'tis well.<sup>147</sup>

12. Heaped in the hollows of the grove,<sup>58</sup> the autumn leaves lie dead:<sup>146</sup> they rustle to the eddying gust,<sup>23</sup> and to the rabbit's tread.

13. Lay down the ax;<sup>154</sup> fling by the spade;<sup>154</sup> leave in its track the toiling plow.

14. His sails of white sea-mist  
 Dripped with silver rain;<sup>155</sup>  
 But where he passed,<sup>108</sup> there were cast  
 Leaden shadows o'er the main.

15. It was now dew-fall;<sup>152</sup> very still  
 The night lay on the lonely hill  
 Down which our homeward steps we bent.

16. Speaking of Halleck,<sup>58</sup> an able critic has remarked:<sup>143</sup> 147<sup>44</sup> His theory of poetic expression is that of the most popular masters of English verse<sup>75</sup>—manly,<sup>39</sup> clear,<sup>39</sup> vivid,<sup>39</sup> warm with genuine emotion,<sup>39</sup> or sparkling with true wit.<sup>11</sup>

17. The entire space,<sup>140</sup> though a most living picture,<sup>140</sup> was noiseless,<sup>38</sup> airy,<sup>38</sup> and clean<sup>75</sup>—a field of many colors,<sup>57</sup> full of sunshine,<sup>38</sup> foliage,<sup>38</sup> and flags.

18. Judging by this standard,<sup>125</sup> the power of creating understanding within those whom he addresses,<sup>125</sup>—Hawthorne takes rank with the highest order of artists.

19. We sit around the fireside,<sup>151</sup> and the angel feared and dreaded by us all comes in,<sup>151</sup> and one is taken from our midst. Hands that have caressed us,<sup>22</sup> locks that have fallen over us like a bath of beauty,<sup>18</sup> are hidden beneath shroud-folds. We see the steep edges of the grave,<sup>23</sup> and hear the heavy rumble of the clods;<sup>155</sup> and,<sup>84</sup> in the burst of passionate grief,<sup>84</sup> it seems that we can never still the crying of our hearts. But the days rise and set,<sup>84</sup> dimly at first; seasons come and go;<sup>102</sup> and little by little the weight rises from the heart,<sup>151</sup> and the shadows drift from before the eyes,<sup>109</sup> till we feel again the spirit of gladness,<sup>23</sup> and see again the old beauty of the world.

20. Go,<sup>23</sup> hear,<sup>39</sup> and see,<sup>39</sup> and feel,<sup>39</sup> and know  
 All that my soul hath felt and known:<sup>156</sup>  
 Then look upon the wine cup's glow,<sup>151</sup>  
 See if its brightness can atone.

21. Lost,<sup>38</sup> stolen,<sup>38</sup> or strayed,<sup>66</sup> a good ancient practice<sup>74</sup>—the good ancient practice of learning by heart.

22. <sup>147</sup>“Thy kingdom come”<sup>147</sup>—<sup>180</sup>there is a sublime and pregnant burden in this prayer.

23. The most beautiful thing I have seen at sea<sup>125</sup>—all the more so that I had never heard of it<sup>125</sup>—is the trail of a shoal of fish through the phosphorescent water.

24. She sings by her wheel at that low cottage-door,<sup>105</sup>  
 Which the long evening shadow is stretching before,<sup>105</sup>  
 With a music<sup>122</sup> as sweet as the music which seems  
 Breathed softly and faint in the ear of our dreams.

25. As bird and flower made plain of old  
 The lesson of the Teacher,<sup>121</sup>  
 So now I heard the written Word  
 Interpreted by Nature.

26. As the rose breatheth sweetness from its own nature,<sup>121</sup> so the heart of the benevolent man produceth good works.

27. I would rather be the humblest man in the world,<sup>118</sup> than barely to be thought greater than the greatest.

28. It elevates him above the darkness,<sup>111</sup> that he may see better the great heights that are above him.

29. But mostly he watches with eager search  
 The belfry-tower of the Old North Church,<sup>109</sup>  
 As it rose above the graves on the hill,<sup>57</sup>  
 Lonely,<sup>37</sup> and spectral,<sup>37</sup> and somber,<sup>37</sup> and still.

30. There is an evening twilight of the heart,<sup>109</sup>  
 When its wild passion-waves are lulled to rest,<sup>151</sup>  
 And the eye sees life's fairy scenes depart,<sup>109</sup>  
 As fades the day-beam in the rosy west.

31. We sat within the farm-house old,<sup>105</sup>  
 Whose windows,<sup>58</sup> looking o'er the bay,<sup>58</sup>  
 Gave to the sea-breeze,<sup>57</sup> damp and cold,<sup>57</sup>  
 An easy entrance,<sup>95</sup> night and day.
32. There,<sup>82</sup> all is light and gladness :<sup>156</sup> here,<sup>82</sup> all is darkness and sorrow.
33. That little brook was fringed with other flowers,<sup>74</sup>—white flowers,<sup>56</sup>  
 with crystal leaf and stem,<sup>105</sup> that grew in clear November nights.
34. So goes the world ;<sup>152</sup>—<sup>179</sup> if wealthy, you may call this,<sup>182</sup> friend,<sup>39</sup>  
 that,<sup>182</sup> brother,<sup>39</sup>—<sup>179</sup>friends and brothers all.
35. Just then the meditations of the Earl  
 Were interrupted by a little girl,<sup>57</sup>  
 Barefooted,<sup>39</sup> ragged,<sup>39</sup> with neglected hair,<sup>59</sup>  
 Eyes full of laughter,<sup>22</sup> neck and shoulders bare,<sup>59</sup>  
 A thin slip of a girl.
36. In lowly dale,<sup>57</sup> fast by a river's side,<sup>57</sup>  
 With woody hill o'er hill encompassed round,<sup>58</sup>  
 A most enchanting wizard did abide.
37. Thou hast been out upon the deep at play,<sup>58</sup>  
 Riding all day the wild blue waves till now,  
 Roughening their crests, and scattering high their spray,  
 And swelling the white sail.
38. Meanwhile,<sup>77</sup> we did our nightly chores,<sup>49</sup>—  
 Brought in the wood from out of doors,<sup>38</sup>  
 Littered the stalls,<sup>38</sup> and from the mows  
 Raked down the herd's-grass for the cows.
39. Dropping his cross-wrought mantle,<sup>58</sup>  
<sup>147</sup>“Wear this,” the Angel said ;<sup>102</sup>  
<sup>147</sup>“Take thou,<sup>167</sup> O Freedom's priest,<sup>167</sup> its sign,<sup>49</sup>—  
 The white,<sup>38</sup> the blue,<sup>38</sup> and red.”
40. Buckled knee and shoe,<sup>23</sup> and broad-brimmed hat ;<sup>43</sup>  
 Coat as ancient as the form 'twas folding ;<sup>43</sup>  
 Silver buttons,<sup>38</sup> queue,<sup>38</sup> and crimped cravat ;<sup>43</sup>  
 Oaken staff his feeble hand upholding,<sup>56</sup>—<sup>179</sup>  
 There he sat !  
 Buckled knee and shoe,<sup>23</sup> and broad-brimmed hat.
41. Not far away we saw the port,<sup>66</sup>  
 The strange,<sup>39</sup> old-fashioned,<sup>39</sup> silent town,<sup>66</sup>  
 The light house,<sup>39</sup> the dismantled fort,<sup>39</sup>  
 The wooden houses,<sup>57</sup> quaint and brown.
42. The shrub is taller than the flower which grows in its shade ;<sup>152</sup> the  
 tree,<sup>20</sup> than the shrub ;<sup>152</sup> the rock,<sup>20</sup> than the tree ;<sup>152</sup> the mountain,<sup>20</sup> than the  
 single rock ;<sup>152</sup> and above all are the sun and the heavens.



43. Up the long ascent it moved,<sup>75</sup>—that shadow of our mortal sorrow and perishable earthly estate,<sup>74</sup>—that shadow of the dead man's hearse,<sup>74</sup>—along the way his feet have often trod,<sup>39</sup> past the spring over whose brink he may have often bent with thirsting lip,<sup>39</sup> past lovely green glades,<sup>38</sup> mossy banks,<sup>38</sup> and fairy forests of waving ferns,<sup>105</sup> on which his eye had often dwelt with a vague and soft delight;<sup>155</sup> and so past out of our view.<sup>164</sup> But its memory passed not out of our hearts that day.

44. There it lay<sup>125</sup>—the beautiful lake<sup>125</sup>—swaying its folds of crystal water between the hills that guarded it from its birth. There it lay,<sup>57</sup> placid as a sleeping child,<sup>57</sup> the tall pines on the surrounding summits standing like so many motionless and watchful sentinels for its protection.

45. My little birds,<sup>167</sup> with backs as brown  
 As sand,<sup>23</sup> and throats as white as frost,<sup>56</sup>  
 I've searched the summer up and down,<sup>23</sup>  
 And think the other birds have lost  
 The tunes you sang so sweet,<sup>22</sup> so low,<sup>34</sup>  
 About the old house,<sup>95</sup> long ago.

46. Hands of angels,<sup>58</sup> hidden from mortal eyes,<sup>58</sup> shifted the scenery of the heavens;<sup>152</sup> the glories of night dissolved into the glories of the dawn. The blue sky now turned more softly gray;<sup>154</sup> the great watch-stars shut up their holy eyes;<sup>154</sup> the east began to kindle. Faint streaks of purple soon blushed along the sky;<sup>155</sup> the whole celestial concave was filled with the inflowing tides of the morning light,<sup>105</sup> which came pouring down from above in one great ocean of radiance;<sup>155</sup> till at length,<sup>140</sup> as we reached the Blue Hills,<sup>140</sup> a flash of purple fire blazed out from above the horizon,<sup>23</sup> and turned the dewy tear-drops of flower and leaf, into rubies and diamonds. In a few seconds, the everlasting gates of the morning were thrown wide open,<sup>151</sup> and the lord of day,<sup>58</sup> arrayed in glories too severe for the gaze of man,<sup>58</sup> began his state.

47. The western waves of ebbing day  
 Roll'd o'er the glen their level way;<sup>152</sup>  
 Each purple peak,<sup>22</sup> each flinty spire,<sup>34</sup>  
 Was bathed in floods of living fire.<sup>164</sup>  
 But not a setting beam could glow  
 Within the dark ravines below,<sup>105</sup>  
 Where twined the path in shadow hid,  
 Round many a rocky pyramid,<sup>58</sup>  
 Shooting abruptly from the dell  
 Its thunder-splinter'd pinnacle;<sup>102</sup>  
 Round many a insulated mass,<sup>66</sup>  
 The native bulwark of the pass,<sup>57</sup>  
 Huge as the tower which builders vain  
 Presumptuous piled on Shinar's plain.

48. The forms of my kindred faded into phantoms of the past;<sup>78</sup>—strangers sit now in the place that once was mine;<sup>102</sup> but yet, thou art lovely,<sup>22</sup> still beloved in thy ruin,<sup>22</sup> in thy desolation<sup>75</sup>—city of my heart<sup>74</sup>—city of my love<sup>74</sup>—city of my childish joy<sup>74</sup>—oh!<sup>169</sup> city of my dead!



49. This is the forest primeval;<sup>155</sup> but where are the hearts that beneath it  
Leaped like the roe,<sup>109</sup> when he hears in the woodland the voice of  
the huntsman?

Where is the thatch-roofed village,<sup>66</sup> the home of Acadian farmers,<sup>75</sup>—  
Men whose lives glided on like rivers that water the woodlands,<sup>58</sup>  
Darkened by shadows of earth,<sup>25</sup> but reflecting an image of  
heaven?

Waste are those pleasant farms,<sup>151</sup> and the farmers forever departed!  
Scattered like dust and leaves,<sup>109</sup> when the mighty blasts of October  
Seize them,<sup>39</sup> and whirl them aloft,<sup>39</sup> and sprinkle them far o'er the  
ocean.

Naught but tradition remains of the beautiful village of Grand Pré.

50. Two little urchins at her knee  
You must paint,<sup>167</sup> Sir:<sup>156</sup> one like me,<sup>179</sup>—  
The other with a clearer brow,<sup>23</sup>  
And the light of his adventurous eyes  
Flashing with boldest enterprise:<sup>156</sup>  
At ten years old he went to sea,<sup>125</sup>—  
God knoweth if he be living now,<sup>125</sup>—  
He sailed in the good ship "Commodore,"<sup>179</sup>—  
Nobody ever crossed her track  
To bring us news,<sup>151</sup> and she never came back.  
Ah,<sup>169</sup> 'tis twenty long years and more  
Since that old ship went out of the bay  
With my great-hearted brother on her deck:<sup>156</sup>  
I watched him till he shrank to a speck,<sup>151</sup>  
And his face was toward me all the way.  
Bright his hair was,<sup>56</sup> a golden brown,<sup>56</sup>  
The time we stood at our mother's knee:<sup>156</sup>  
That beauteous head,<sup>140</sup> if it did go down,<sup>140</sup>  
Carried sunshine into the sea!

51. Can storied urn,<sup>23</sup> or animated bust,<sup>18</sup>  
Back to its mansion call the fleeting breath?  
Can Honor's voice provoke the silent dust,<sup>151</sup>  
Or Flattery soothe the dull,<sup>22</sup> cold ear of death?

—Gray.

52. Who can look down upon the grave even of an enemy,<sup>23</sup> and not feel a  
compunctious throb,<sup>109</sup> that he should have warred with the poor handful of  
earth that lies mouldering before him?—*Irving*.

53. Friends,<sup>39</sup> Romans,<sup>39</sup> countrymen,<sup>52</sup> lend me your ears.—*Shakespeare*.

54. If you have tears,<sup>108</sup> prepare to shed them now.—*Ibid*.

55. Canst thou draw out leviathan with a hook?<sup>4</sup> or his tongue with a  
cord which thou lettest down?<sup>4</sup> Canst thou put a hook into his nose?<sup>4</sup> or bore  
his jaw through with a thorn?<sup>4</sup>—*Job 41: 1, 2*.

56. Good friends,<sup>167</sup> sweet friends,<sup>167</sup> let me not stir you up  
To such a sudden flood of mutiny.—*Shakespeare*.

57. Hast thou entered into the treasures of the snow ?<sup>6</sup> or hast thou seen the treasures of the hail,<sup>105</sup> which I have reserved against the time of trouble,<sup>24</sup> against the day of battle and war ?<sup>6</sup>—Job 38 : 22, 23.

58. Let me call your attention to the importance of improving your time.<sup>2</sup>  
—*Anon.*

59. Go,<sup>38</sup> repent,<sup>38</sup> and live,<sup>151</sup>  
And with a softer heart,<sup>85</sup> remember mercy too.<sup>173</sup>  
—*Shakespeare.*

60. Who was a more dextrous debater ?<sup>6</sup> a riper scholar ?<sup>6</sup> better versed in the politics of our own country ?<sup>6</sup> or deeper read in the history of others ?<sup>6</sup> Above all,<sup>77</sup> who was more thoroughly imbued with the idiom of the English language ?<sup>6</sup> more completely master of its strength,<sup>37</sup> and beauty,<sup>37</sup> and delicacy ?<sup>6</sup> or more capable of breathing thoughts of flame,<sup>182</sup> in words of magic<sup>28</sup> and tones of silver ?—*Wilde.*

61. But hark !<sup>168</sup> through the fast-flashing lightning of war,<sup>85</sup>  
What steed to the desert flies frantic and far ?  
—*Lochiel's Warning.*

62. Why shoot to the blast  
Those embers,<sup>95</sup> like stars from the firmament cast ?  
—*Ibid.*

63. Have you read in the Talmud of old,<sup>24</sup>  
In the legends the Rabbins have told  
Of the limitless realm of the air—<sup>74</sup>  
Have you read it,<sup>49</sup>—the marvelous story  
Of Sandalphon,<sup>66</sup> the Angel of Glory,<sup>24</sup>  
Sandalphon,<sup>66</sup> the Angel of Prayer ?<sup>27</sup>  
—*Longfellow.*

64. Comrades,<sup>167</sup> leave me here a little,<sup>109</sup> while as yet 'tis early morn ;<sup>155</sup>  
Leave me here,<sup>23</sup> and when you want me,<sup>108</sup> sound upon the bugle-  
horn.—*Tennyson.*

65. Remember now thy Creator in the days of thy youth.—Eccl. 12 : 1.

66. Breathes there the man,<sup>56</sup> with soul so dead,<sup>56</sup>  
Who never to himself hath said,<sup>141</sup>  
<sup>147</sup>“This is my own, my native land” ?  
Whose heart hath ne'er within him burned,<sup>109</sup>  
As home his footsteps he hath turned  
From wandering on a foreign strand ?  
—*Lay of the Last Minstrel.*

67. What youth is this,<sup>85</sup> your band among,<sup>85</sup>  
The best for minstrelsy and song ?—*Scott.*

68. I am a pebble ! but who art thou,<sup>68</sup>  
Rattling along from the restless bough ?  
—*The Pebble and the Acorn.*

69. Papa, what does this verse mean?<sup>9</sup>—

“Make to yourselves friends of the mammon of unrighteousness,<sup>111</sup> that,<sup>140</sup> when ye fail,<sup>140</sup> they may receive you into everlasting habitations.”

70. How sharper than a serpent's tooth it is,<sup>100</sup>  
To have a thankless child!<sup>10</sup>—*King Lear*.

71. Oh,<sup>169</sup> when the heart is full,<sup>151</sup> when bitter thoughts  
Come crowding thickly up for utterance,<sup>151</sup>  
And the poor common words of courtesy  
Are such a very mockery,<sup>108</sup> how much  
The bursting heart may pour itself in prayer!<sup>12</sup>

—*N. P. Willis*.

72. Roll on,<sup>167</sup> thou deep and dark blue ocean,<sup>167</sup> roll!<sup>10</sup>—*Byron*.

73. And if thou said'st,<sup>142</sup> I am not peer  
To any lord in Scotland here,<sup>57</sup>  
Lowland or Highland,<sup>57</sup> far or near,<sup>57</sup>  
Lord Angus,<sup>167</sup> thou hast lied!<sup>10</sup>

—*Marmion*.

74. His beard was grizzled?<sup>5</sup>—no?<sup>?</sup>—*Hamlet*.

75. The first was his ardent spirit of nationality; the second,<sup>20</sup> his repugnance to,<sup>26</sup> and revolt from,<sup>26</sup> the narrow sectarianism of his age and country.—*Arnold's Eng. Lit., Burns*.

76. How often,<sup>24</sup> O!<sup>169</sup> how often,<sup>35</sup>  
In the days that had gone by,<sup>85</sup>  
I had stood on that bridge at midnight,<sup>23</sup>  
And gazed on that wave and sky!

—*Longfellow*.

77. “My sons!<sup>11</sup> my sons!<sup>11</sup>  
Light of my eyes!”<sup>11</sup> the astonished father cried;<sup>102</sup>  
“My teachers in the law!<sup>11</sup> whose guileless hearts<sup>28</sup>  
And prompt obedience warned me oft to be  
More perfect with my God!”<sup>11</sup>

—*A Hebrew Tale*.

78. There is no flock,<sup>58</sup> however watched and tended,<sup>58</sup>  
But one dead lamb is there!<sup>10</sup>—*Longfellow*.

79. As I descended?<sup>5</sup>—*Macbeth*.

80. With fingers weary and worn,<sup>22</sup>  
With eyelids heavy and red,<sup>56</sup>  
A woman sat,<sup>77</sup> in unwomanly rags,<sup>77</sup>  
Plying her needle and thread.—*Hood*.

81. The disposition to defer every important design to a time of leisure<sup>28</sup> and a state of settled uniformity,<sup>14</sup> proceeds generally from a false estimate of human power.—*Samuel Johnson*.

82. I have lived by the sea-shore<sup>28</sup> and by the mountains. No,<sup>170</sup> I am not going to say which is best. The one where your place is,<sup>16</sup> is the best for you.—*O. W. Holmes*.

83. The breezy call of incense-breathing morn,<sup>38</sup>  
 The swallow twittering from the straw-built shed,<sup>38</sup>  
 The cock's shrill clarion,<sup>38</sup> or the echoing horn,<sup>18</sup>  
 No more shall rouse them from their lowly bed.—*Gray*.

84. Innumerable lights from its busy streets and splendid palaces,<sup>15</sup> were now reflected in the dark bosom of its noble river,<sup>105</sup> where stately vessels,<sup>58</sup> laden with rich merchandise from all parts of the known world,<sup>58</sup> lay anchored in the port.—*Jane Taylor*.

85. Cannon to right of them,<sup>39</sup>  
 Cannon to left of them,<sup>39</sup>  
 Cannon in front of them,<sup>18</sup>  
 Volleyed and thundered!—*Tennyson*.

86. And yonder blue bird,<sup>56</sup> with the earth tinge on his breast<sup>28</sup> and the sky tinge on his back,<sup>19</sup>—did he come down out of heaven on that bright March morning when he told us so softly and plaintively that,<sup>140</sup> if we pleased,<sup>140</sup> spring had come?—*Burroughs*.

87. The pastor rose;<sup>154</sup> the prayer was strong;<sup>154</sup>  
 The psalm was warrior David's song;<sup>154</sup>  
 The text,<sup>20</sup> a few short words of might,<sup>40</sup>—  
 "The Lord of hosts shall arm the right!"—*T. B. Read*.

88. Earth received again  
 Its garments of a thousand dyes;<sup>155</sup> and leaves,<sup>37</sup>  
 And delicate blossoms,<sup>37</sup> and the painted flowers,<sup>37</sup>  
 And everything that bendeth to the dew<sup>28</sup>  
 And stirreth with the daylight,<sup>18</sup> lifted up  
 Its beauty to the breath of that sweet morn.—*N. P. Willis*.

89. This pert little winter wren,<sup>77</sup> for instance,<sup>77</sup> darting in and out the ence, diving under the rubbish here, and coming up yards away,<sup>19</sup>—how does he manage with those little circular wings to compass degrees and zones, and arrive always in the nick of time?—*Burroughs*.

90. He that can only converse upon questions about which only a small part of mankind have knowledge sufficient to make them curious,<sup>14</sup> must lose his days in unsocial silence.—*Samuel Johnson*.

91. That land,<sup>77</sup> too,<sup>77</sup> now vanishing from my view,<sup>58</sup> which contained all that was most dear to me in life,<sup>19</sup>—what vicissitudes might occur in it,<sup>151</sup> what changes might take place in me,<sup>182</sup> before I should visit it again!—*Irving*.

92. Dryden is read with frequent astonishment, and Pope<sup>21</sup> with perpetual delight.—*S. Johnson*.

93. All the woods were sad with mist,  
 And all the brooks<sup>21</sup> complaining.—*Whittier*.

94. Some mute,<sup>22</sup> inglorious Milton here may rest,<sup>23</sup>  
 Some Cromwell,<sup>57</sup> guiltless of his country's blood.—*Gray*.

95. On the far sky leans the old ruined mill;  
 Through its rent sails the broken sunbeams glow,

Gilding the trees that belt the lower hill,  
And the old thorns which on its summit grow.—*Miller*.

96. I chatter,<sup>24</sup> chatter,<sup>35</sup> as I flow  
To join the brimming river;  
For men may come, and men may go,  
But I go on forever.—*Tennyson*.

97. To be,<sup>25</sup> or not to be,<sup>35</sup> that is the question.—*Shakespeare*.

98. The reptile all this while appeared to be conscious of, and to sport with, while seeking to excite, her terrors.—*Simms*. [Such constructions as this should be avoided.]

99. There is no feature in the Alpine scenery more beautiful than the wells and streamlets which make every hill-side bright with their sunny sparkle<sup>28</sup> and musical with their liquid murmurs.—*McMillan*.

100. Sometimes he hammered in the hold,<sup>59</sup>  
Sometimes upon the mast,<sup>39</sup>  
Sometimes abeam,<sup>39</sup> sometimes abaft,<sup>151</sup>  
Or at the bows he sang and laughed,<sup>23</sup>  
And made all tight and fast.—*Longfellow*.

101. He [William III] was too lavish of money on some occasions,<sup>95</sup> both in his buildings<sup>27</sup> and to his favorites.—*Gilbert Burnet*.

102. The ocean old,<sup>24</sup>  
Centuries old,<sup>35</sup>  
Strong as youth and as uncontrolled,<sup>57</sup>  
Paces restless to and fro,<sup>95</sup>  
Up and down the sands of gold.—*Longfellow*, p. 125.

103. And the nuns' sweet hymn was heard the while,<sup>58</sup>  
Sung low,<sup>182</sup> in the dim,<sup>22</sup> mysterious aisle.—*Longfellow*, p. 8.

104. Those inferior duties of life, which the French call the *les petites morales*,<sup>24</sup> or the smaller morals,<sup>35</sup> are with us distinguished by the name of good manners or breeding.—*Dean Swift*.

105. A theatrical part may either imply some peculiarity of gesture<sup>27</sup> or a dissimulation of my real sentiments.—*William Pitt*.

106. Ten thousand stars were in the sky,<sup>151</sup>  
Ten thousand<sup>21</sup> in the sea.—*Anon*.

107. Excursions of fancy<sup>28</sup> and flights of oratory, are indeed pardonable in young men,<sup>25</sup> but in no other.—*Robert Walpole*.

108. The day is done,<sup>155</sup> and slowly from the scene  
The stooping sun upgathers his spent shafts,<sup>23</sup>  
And puts them back into his golden quiver.—*Longfellow*.

109. And neither the angels in heaven above<sup>27</sup>  
Nor the demons down under the sea,<sup>14</sup>  
Can ever dissever my soul from the soul  
Of the beautiful Anabel Lee.—*Poe*.

110. Among the long black rafters  
The wavering shadows lay.—*Longfellow.*

111. The whole roof hung with solid icicles, transparent as glass,<sup>25</sup> yet solid as marble.—*Goldsmith.*

112. Of praise a mere glutton, he swallowed what came,  
And the puff of a dunce, he mistook it for fame;  
Till, his relish grown callous almost to disease,  
Who pepper'd the highest was surest to please.—*Goldsmith.*

113. Ninety times have I already seen the change of the seasons; and when I look back from the present hour to the time of my birth,—at beautiful and extended prospect which at last is lost in pure air,—how swells my heart! The emotion which my tongue cannot utter,—is it not rapture? And are not these tears, tears of joy? And yet, are not both too feeble an expression of thanks?—*Grateful Old Age. From the German of Guesner.*

114. Am I so much to blame,<sup>109</sup> that yesterday,<sup>140</sup> when you were pleading  
Warmly the cause of another,<sup>140</sup> my heart,<sup>57</sup> impulsive and wayward,<sup>57</sup>  
Pleaded your own,<sup>23</sup> and spake out,<sup>57</sup> forgetful perhaps of decorum?  
—*Longfellow.*

115. The children of men arise,<sup>23</sup> and pass  
Out of the world,<sup>24</sup> like blades of grass.—*Hannah F. Gould*

116. It mattered little whether in the field, or in the drawing-room;<sup>42</sup> with the mob, or the levee;<sup>42</sup> wearing the Jacobin bonnet, or the iron crown;<sup>42</sup> banishing a Braganza, or espousing a Hapsburg,<sup>42</sup> dictating peace, on a raft, to the czar of Russia, or contemplating defeat at the gallows of Leipsic,<sup>55</sup>—he was still the same military despot.—*Character of Napoleon Bonaparte.*

117. One more unfortunate,<sup>57</sup>  
Weary of breath,<sup>22</sup>  
Rashly importunate,<sup>57</sup>  
Gone to her death!—*Hood.*

118. If we wish to be free;<sup>155</sup> if we mean to preserve inviolate those inestimable privileges for which we have been so long contending;<sup>155</sup> if we mean not basely to abandon the noble struggle in which we have been so long engaged,<sup>151</sup> and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained,<sup>159</sup>—we must fight! I repeat it, we must fight!! An appeal to our arms and the God of Hosts is all that is left us!—*Patrick Henry.*

119. The noble indignation with which he repelled the charge of treason against his country, the eloquent vindication of his name, and his pathetic appeal to posterity, in the hopeless hour of condemnation,—all these entered deeply into every generous bosom, and even his enemies lamented the stern policy that dictated his execution.—*Irving.*

120. A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
And beneath from the pebbles, in passing, a spark  
Struck out by a steed flying fearless and fleet,—  
That was all! and yet through the gloom and the light,  
The fate of a nation was riding that night.—*Longfellow, p. 236.*



121. "Not to disparage myself," said he, "by the comparison with such a rascal, what art thou but a vagabond without house or home, without stock or inheritance, born to no possession of your own but a pair of wings and a drone pipe?"—*Swift*.

122. The fineness of Nature's work is so great,<sup>120</sup> that,<sup>85</sup> into a single block a foot or two in diameter,<sup>85</sup> she can compress as many changes of form and structure,<sup>77</sup> on a small scale,<sup>77</sup> as she needs for the mountains on a large one;<sup>155</sup> and,<sup>61</sup> taking moss for forests,<sup>23</sup> and grains of crystal for crags,<sup>61</sup> the surface of a stone,<sup>84</sup> in by far the plurality of instances,<sup>84</sup> is more interesting than the surface of an ordinary hill,<sup>38</sup> more fantastic in form,<sup>38</sup> and incomparably richer in color.—*Quoted by Leigh Hunt, in A PEBBLE.*

123. Blessings on thee, little man,  
Barefoot boy, with cheek of tan;  
With thy turned up pantaloons,  
And thy merry whistled tunes;  
With thy red lip, redder still  
Kissed by strawberries on the hill;  
With the sunshine on thy face,  
Through thy torn brim's jaunty grace;  
From my heart I give thee joy,—  
I was once a barefoot boy.—*Whittier.*

124. He saw the gilded weathercock  
Swim in the moonlight as he passed,  
And the meeting-house windows, blank and bare,  
Gaze at him with a spectral glare.—*Longfellow, p. 236.*

125. These are: 1. The war of 1689, called "King Williams' War;" 2. The war of 1702, called "Queen Anne's War;" 3. The war of 1745, called "King George's War;" 4. The war of 1754, called the "French and Indian War."—*Swinton's History U. S.*

126. Then down the road,<sup>56</sup> with mud besprent,<sup>56</sup>  
And drenched with rain from head to hoof,<sup>59</sup>  
The raindrops dripping from his mane  
And tail as from a pent-house roof,<sup>59</sup>  
A jaded horse,<sup>59</sup> his head down bent,<sup>59</sup>  
Passed slowly,<sup>58</sup> limping as he went.—*Longfellow, p. 273.*

127. O,<sup>169</sup> many a shaft,<sup>58</sup> at random sent,<sup>58</sup>  
Finds mark the archer little meant!  
And many a word,<sup>58</sup> at random spoken,<sup>58</sup>  
May soothe or wound a heart that's broken.—*Scott.*

128. A young Sicilian, too, was there:  
In sight of Et:na born and bred,  
Some breath of its volcanic air  
Was glowing in his heart and brain;  
And, being rebellious to his hege,  
After Palermo's fatal siege,  
Across the Western seas he fled,



In good King Bomba's happy reign :  
 His face was like a summer night,  
 All flooded with a dusky light ;  
 His hands were small ; his teeth shone white  
 As sea shells, when he smiled or spoke ;  
 His sinews supple and strong as oak ;  
 Clean shaven was he as a priest,  
 Who at the mass on Sunday sings,  
 Save that upon his upper lip,  
 His beard, a good palm's length at least,  
 Level and pointed at the tip,  
 Shot sideways,<sup>95</sup> like a swallow's wings.

—*Tales of a Wayside Inn.*

129. Fame, to quote the enthusiastic language of an ancient chronicler, has commemorated the names of this little band, "who thus, in the face of difficulties unexampled in history, with death rather than riches for their reward, preferred it all to abandoning their honor, and stood firm by their leader as an example of loyalty to future ages."—*W. H. Prescott.*

130. He was a man, take him for all in all  
 I shall not look upon his like again.—*Hamlet.*

131. Last noon beheld them full of lusty life,  
 Last eve in beauty's circle proudly gay,  
 The midnight brought the signal sound of strife,  
 The morn, the marshalling in arms—the day,  
 Battles magnificently stern array.—*Byron.*

132. Indeed,<sup>77</sup> there is nothing in the return of the birds more curious and suggestive than in the first appearance,<sup>84</sup> or rumors of the appearance,<sup>85</sup> of this little blue-coat.—*Burroughs.*

133. Water lilies in myriads rocked on the slight undulations  
 Made by the passing oars, and, resplendent in beauty, the lotus  
 Lifted her golden crown above the heads of the boatmen.—*Longfellow*, p. 110.

134. Dead silence succeeded the bellow of the thunder, the roar of the wind, the rush of the waters, the moaning of the beasts, the screaming of the birds. Nothing was heard save the splash of the agitated lake, as it beat up against the black rocks which girt it in.—*D. Israeli.*

135. Silently out of the room then glided the glistening savage,  
 Bearing the serpent skin, and seeming himself like a serpent,  
 Winding his sinuous way in the dark to the depths of the forest.  
 —*Longfellow*, p. 200.

136. Sink or swim,<sup>40</sup> live or die,<sup>40</sup> survive or perish,<sup>40</sup> I give my hand and my heart to this vote.—*Webster.*

137. And now they throng the moonlight glade,  
 Above, below, on every side,  
 Their little mimic forms arrayed  
 In the tricky pomp of pride.—*Drake.*

138. Like an old patriarch he appeared,—  
Abraham or Isaac, or at least  
Some later prophet or high-priest,—  
With lustrous eyes and olive skin,  
And, wildly tossed from cheek and chin,  
The tumbling cataract of his beard.

—*Tales of a Wayside Inn*, p. 234.

139. Beneath the same sun that rolls over your head,<sup>86</sup> the Indian hunter pursued the panting deer; gazing on the same moon that smiles for you, the Indian lover wooed his dusky mate.—*Sprague*.

140. The wall-flower and the violet,  
They perished long ago,  
And the brier-rose and the orchis died  
Amid the summer's glow.—*Bryant*.

141. For a moment or two,<sup>86</sup> years of vice rolled away like a dark cloud from the memory, and the past shone out in the songshine.—*Chas. Reade*.

142. 'Tis written in the book of fate,  
The Peri yet may be forgiven<sup>103</sup>  
Who brings to this eternal gate  
The gift that is most dear to Heaven.—*Tom Moore*.

143. She struck where the white and fleecy waves  
Looked soft as carded wool,  
But the cruel rocks they gored her side  
Like the horns of an angry bull.

—*The Wreck of the Hesperus*, p. 28.

144. The Indian of falcon glance and lion bearing, the theme of the touching ballad, the hero of the pathetic tale,—is gone! and his degraded offspring crawls upon the soil where he walked in majesty,<sup>100</sup> to remind us how miserable is man when the foot of the conqueror is on his neck.—*Sprague*.

145. Look, under that broad beech-tree I sat down when I was last this way a-fishing; and the birds in the adjoining grove seemed to have a friendly contention with an echo,<sup>105</sup> whose dead voice seemed to live in a hollow tree, near to the brow of that primrose hill.—*Izaak Walton*.

146. He,<sup>104</sup> who,<sup>77</sup> from zone to zone,<sup>77</sup>  
Guides through the boundless sky thy certain flight,<sup>85</sup>  
In the long way that I must tread alone,<sup>85</sup>  
Will lead my steps aright.—*Bryant*.

147. Immense branches were shivered from the largest trees; small ones were entirely stripped of their leaves; the long grass was bowed to the earth; the waters were whirled in eddies out of the little rivulets; birds, leaving their nests to seek shelter in the crevices of the rocks, unable to stem the driving air, flapped their wings and fell upon the earth; the frightened animals of the plain, almost suffocated by the impetuosity of the wind sought safety, and found destruction.—*D'Israeli*.

148. There was that nameless splendor everywhere,  
That wild exhilaration in the air,<sup>104</sup>  
Which makes the passers in the city street  
Congratulate each other as they meet.—*Longfellow*, p. 239.

149. Swift he bestrode his firefly steed ;  
 He bared his blade of the bent-grass blue ;  
 He drove his spurs of the cockle seed,  
 And away like a glance of thought he flew,<sup>95</sup>  
 To skim the heavens, and follow far  
 The fiery trail of the rocket star.

—*Drake in The Culprit Tay.*

150. Thou happy, happy elf !  
 (But stop, first let me kiss away that tear.)  
 Thou tiny image of myself !  
 (My love, he's poking peas into his ear !)  
 Thou merry laughing sprite,  
 With spirits feather light,  
 Untouched by sorrow, and unsoiled by sin ;—  
 (My dear, the child is swallowing a pin !)

—*Ode to an Infant Son, Hood.*

151. As we sat around the dull light of a lamp in the cabin,<sup>104</sup> that made the gloom more ghastly,<sup>104</sup> every one had his tale of shipwreck and disaster.  
 —*Irving.*

152. When reposing that night on my pallet of straw,<sup>84</sup>  
 By the wolf-scaring fagot that guarded the slain,<sup>108</sup>  
 At the dead of night a sweet vision I saw,  
 And thrice ere the morning I dreamt it again.—*Campbell.*

153. Yet, in contradiction to all this, the almost universal feeling appears to be,<sup>160</sup> that industry can effect nothing ; that eminence is the result of accident ; and that every one must be content to remain just what he may happen to be.

154. One morn a Peri at the gate  
 Of Eden stood, disconsolate ;  
 And as she listened to the springs  
 Of life within, like music flowing,  
 And caught the light upon her wings  
 Through the half-open portal glowing,  
 She wept to think her recreant race  
 Should ere have lost that glorious place.—*Moore.*

155. I buried him on St. Michael's night,  
 When the bell tolled one, and the moon was bright ;  
 And I dug his chamber among the dead  
 When the floor of the chancel was stained red,  
 That his patron's cross might over him wave,  
 And scare the fiends from the wizzard's grave.

—*Lay of the last Minstrel.*

156. The calm that cometh after all,  
 Looked sweetly down at shut of day,<sup>100</sup>  
 Where friend and foe commingled lay  
 Like leaves of forest as they fall.—*Joaquin Miller.*

157. After we had landed on the island, and walked about four miles through the midst of beautiful plains and sloping woodlands, we at length came to a little hill, on the side of which yawned a most horrid cavern.—*Goldsmith.*

158. A shadow on the moonlight fell,<sup>151</sup>  
And murmuring wind and wave became  
A voice whose burden was her name.—*Whittier.*

159. Loop up her tresses,  
Escaped from the comb,  
Her fair auburn tresses,  
Whilst wonderment guesses,<sup>150</sup>  
Where was her home?  
Who was her father?  
Who was her mother?  
Had she a sister?  
Had she a brother?  
Or was there a dearer one  
Still, or a nearer one  
Yet, than all other?—*Hood.*

160. Why Humphrey,<sup>167</sup> you did n't?—*Coleman.*

161. The day is done, and the darkness  
Falls from the wings of night,  
As a feather is wafted downward  
From an eagle in its flight.—*Longfellow, p. 87.*

162. Then tighter drew the coils around,  
And closer grew the battle-ground,  
And fewer feathered arrows fell,  
And fainter grew the battle yell,  
Until upon the hill was heard  
The short, sharp whistle of the bird.—*Joaquin Miller.*

163. There is ever sunshine somewhere; and the brave man will go on his way rejoicing; content to look forward, if under a cloud; not bating one jot of heart or hope, if for a moment cast down.—*Friswell.*

164. And now before the open door<sup>125</sup>—  
The warrior priest had ordered so<sup>125</sup>—  
The enlisting trumpets' sudden roar  
Rang through the chapel, o'er and o'er,  
Its long reverberating blow,  
So loud and clear, it seemed the ear  
Of dusty death must wake and hear.—*T. B. Read.*

165. Where are the flowers,<sup>24</sup> the fair young flowers,<sup>35</sup>  
That lately sprang and stood  
In brighter light and softer airs,<sup>66</sup>  
A beauteous sisterhood?<sup>27</sup>—*Bryant.*













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